

SIGGRAPH⁰⁷

All the news from this year's CG Fest in San Diego. And we were there...



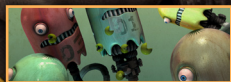
ARTICLES

Siggraph 2007 Roundup & Dream Projects



INTERVIEWS

Toni Bratincevic & Massimo Righi



GALLERIES

Pascal Rimbault, Patrick Beaulieu, Tomas Kral, Teng lin & More!



MAKING OF'S

Snail by Anna Celarek



TUTORIALS

3D Environment Lighting & The Village in the Mountain

Image by Vaclav Krivanek





that this month there are some new readers joining us, as we certainly saw a lot of interest in the magazines and a lot of surprised faces when we explained exactly what you get in this mag every month for just four dollars! It's nice to know that we are at least doing something right! San Diego was a magnificent place and the perfect venue for Siggraph 2007. A week before, the same convention centre hosted the world famous Comic-Con expo, which we now think would be great to attend next year! Siggraph however, although smaller than Comic-Con, really did put on a good show: booths displaying everything CG from books to emerging technologies; virtual headsets to Minority Report style interfaces which work on the principles of light and movement. I heard (far too busy to see though) that the talks and tutorials given live on some of the other booths were also very good! Overall, we had a very enjoyable trip and hope to make it again next year. You can view the full report of what went on in this magazine. Thanks again. Ed.

EDITORIAL

Welcome to our second year in business! Last month, along with 3DTotal, we ventured across the pond to attend a booth at this year's Siggraph expo in San Diego, California. It was really great meeting all who visited the 3DTotal booth, especially our readers and contributors alike. We also hope

CONTENTS

What's In This Month...

TONI BRATINCEVIC

Croatian 3D Artist

MASSIMO RIGHI

Ex Bookshop Owner Turned 3D Freelancer

SIGGRAPH 2007

All The News From This Year's Expo

DREAM PROJECTS

We Asked Artists About Their Dream Projects

GALLERIES

10 Of The Best 3D Artworks

STYLISTED ANIMAL CHALLENGE

This Month's Winners; Last Month's Making Of's

ENVIRONMENTAL LIGHTING

Part 3 for 3DS Max, Maya, C4D, LW & XSi

VILLAGE IN THE MOUNTAIN

A Vue 6 Tutorial

SNAIL

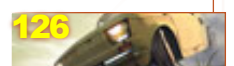
Project Overview by Anna Celarek

RECRUITMENT

Job Vacancies

ABOUT US

Zoo Publishing Information & Contacts



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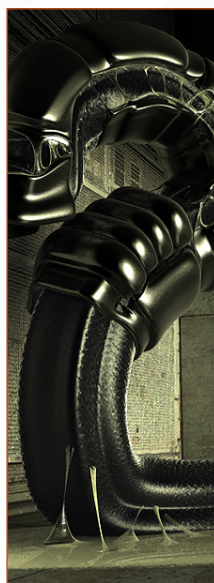
CONTRIBUTING ARTISTS

Every month, many creatives and artists around the world contribute to 3DCreative magazine. This is where you can read all about them. If you would like to be a part of 3DCreative or 2DArtist magazines, please contact: ben@zoopublishing.com

3D Environment Lighting

These wonderful people are responsible for creating our new 3D Environment Lighting

Tutorial series for 3DS Max, Cinema 4D, Lightwave, Maya & Softimage XSi. Most of them have been with us since the Joan of Arc series and worked on the highly popular Tuc-Tuc series...



LUCIANO IURINO

Started back in '94 with 3DStudio on MS-Dos as a Modeller/Texture Artist. In 2001, he co-founded PM Studios and still works there as Lead 3D Artist. They recently developed the videogame "ETROM – The Astral Essence". He also works freelance for magazines, web-portals, GFX & videogame companies. He recently left the 3DS Max environment to move on to XSI.

iuri@pmstudios.it

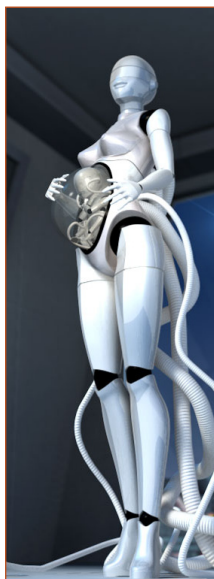


ROMAN KESSLER

Is a Freelance 3D Artist, in Germany. In '93 he made his 1st 3D model, using a shareware 3D software for DOS that

was very limited. He got addicted & started with Lightwave in '97. Since 2005 he has worked professionally as a Freelancer. He likes all 3D tasks equally, with little preference to modelling and texturing. Besides client-based work, he also works on personal animation projects.

www.dough-cgi.de



NIKI BARTUCCI

Is a Freelance 3D Modeller, in Italy. She started working in the field of Computer Graphics in 2000 as an Illustrator & Web Designer. In 2003 she started using 3D software, such as C4D & 3DS Max. In that year she worked on "ETROM - The Astral Essence", an RPG video-game for PC, developed by PMstudios. She is currently a freelancer, specialising in commercials.

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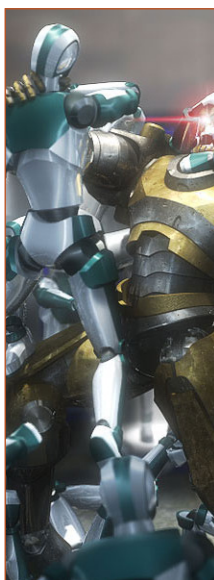
GIUSEPPE GUGLIELMUCCI

Is a Freelance 3D Modeller/Animator.

He began using computers with the epoch of the vic20 & Cinema4d was his

1st 3D software. He started working in the field of CG in 1999 in Commercial Design. In '03 he worked on "ETROM - The Astral Essence", an RPG video-game for PC, developed by PMstudios. He currently hopes to work in the video-games industry & develop his own game.

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WOULD YOU LIKE TO CONTRIBUTE TO 3DCREATIVE OR 2DARTIST MAGAZINE?

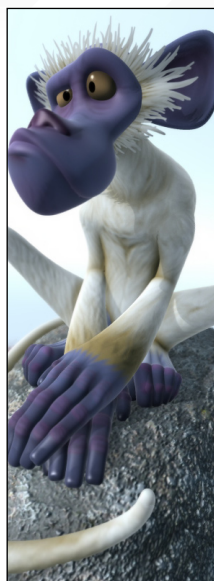
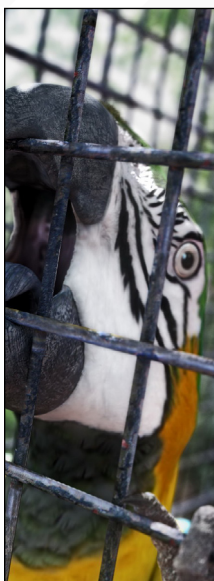
We are always looking for tutorial artists, gallery submissions, potential interviewees, Making Of writers, and more. For more information, send a link to your work here: warin@zoopublishing.com



MASSIMO RIGHI

Is an Italian CG Artist. Massimo gave up his own bookstore for the bright lights of the CG industry and has been working as a freelancer with his girlfriend Silvia ever since. He is always looking for interesting collaborations.

info@massimorighi.com
www.massimorighi.com



PAULO ITALO

(Aka Arrhenius) is a 3D Artist for Hoplon Infotainment, Brazil. He started CG when inspired by Jurassic Park and the Soul Edge videogame; he began working on traditional animated short films & later moved on to commercials using both 3D & 2D animation. Since '06 he's been working in games, and spends his free time developing short films & illustrations. www.pauloitalo.blogspot.com
superpauloitalo@gmail.com



SHAHIN FATHI DJALALI

Is currently a master's degree Industrial Design student. He has been working in 3D for more than 6 years, doing both industrial & cartoon style models. He often uses 3DS Max for modelling and presentation, but he uses Solidworks for industrial & product models.

He currently works as a Freelance Industrial Designer & CG Artist, specialising in character design, in Iran.

shahin_fj@yahoo.com



MICHAEL VAN DEN BOSCH

Is a Freelance Illustrator & Character Designer in The Netherlands. He loves to sketch characters in pencil and bring them to life with his computer. His main goal is to create artwork with a message, and he hopes to see himself doing this for many more years yet because he feels there's nothing quite like being self-employed.

michael@motionchannel.com
<http://www.motionchannel.com>



TONI BRATINČEVIĆ

Is a 3D Artist in Croatia, soon to be relocating to Blur Studios, USA. He started in '98 with 3DStudio 2.0 and POV-Ray, but in '02 switched to Maya as this is what his current company uses. Moving to Blur he is now switching back to Max after 7 years. His goal is to make illustrations for his personal pleasure, and to work on some high-end animation projects. toni@interstation3d.com
www.interstation3d.com



FLORIAN WILD

Otherwise known as "Floze" since kindergarten (even by his Grandma), started CG when he was eight, with Dpaint & some very basic 2D animation software. He wanted to create fabulous worlds, such as the ones he discovered in games like Monkey Island, Le-Chuck's Revenge. He started 3D when he was 15, & got into the industry at 18. He currently works as a buccaneer Artist & TD.

mymail@floze.de <http://individual.floze.de/>



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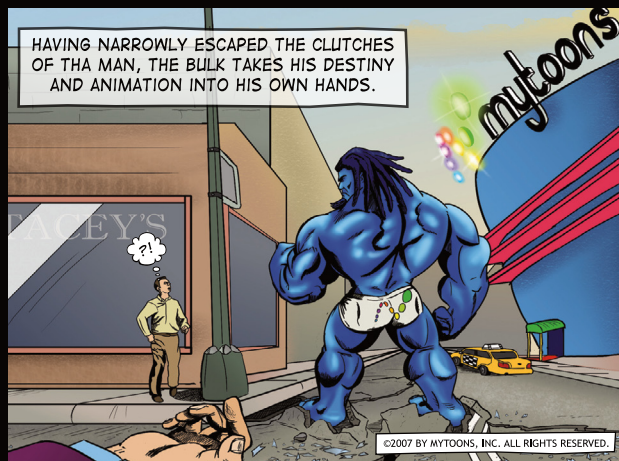
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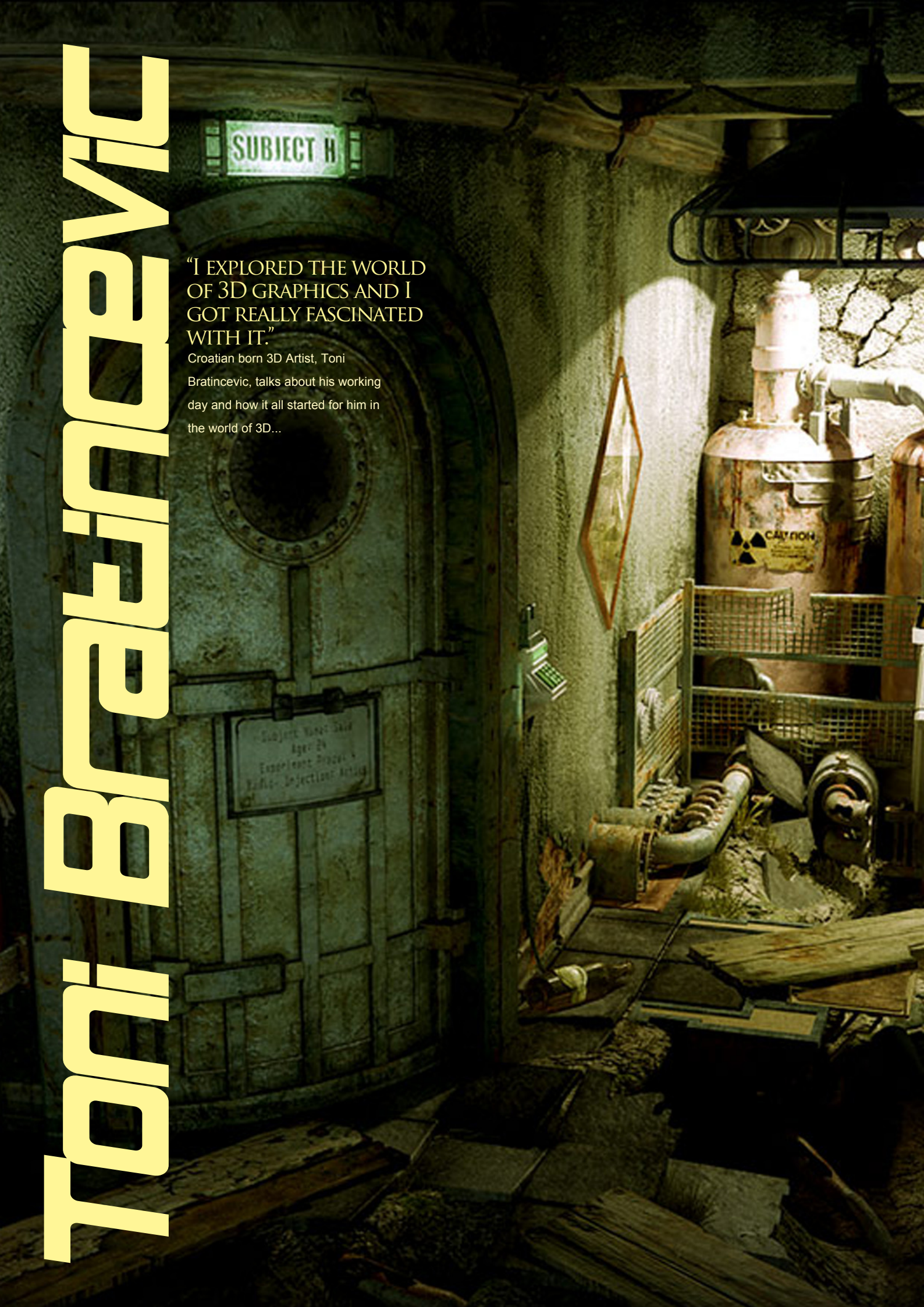
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Toni Bratinčević

"I EXPLORED THE WORLD OF 3D GRAPHICS AND I GOT REALLY FASCINATED WITH IT."

Croatian born 3D Artist, Toni Bratinčević, talks about his working day and how it all started for him in the world of 3D...





Toni Bratincevic

Hello Toni, could you tell us a little bit about yourself, please?

My name is Toni Bratincevic and I live in a small country in Europe called Croatia. I was born around 30 years ago in a town called Split,

which is one of the most beautiful towns on the Croatian coast. At the moment, I'm living in the capital city of Croatia, called Zagreb, where I'm working as a 3D Artist for a post-production company called Vizije. Our work is mostly commercial based but lately we've also started doing special effects for documentary movies. As a self-taught artist, unfortunately I didn't attend any art schools, since there are no specialised schools in Croatia for 3D animation. But, with a strong will to become a 3D Artist one day, and after a year of hard work, I finally realised my goal.

So being a self-taught artist, what were the main sources of training that you used?

At the time when I started doing 3D graphics, there wasn't much material from which you could learn. There were some tutorials but they were mostly manuals that came with 3D software. I remember the first time I started using the very first version of Maya; I read all the books that came with the software, which were around 5-6 thousand pages long... For the first few months I was really confused and it was total chaos in my head, basically down to the amount of information there was, but after

a year or so, the pieces came together and I started to get to grips with Maya. Before Maya I was using a little freeware renderer called "POVRay", which doesn't have a graphics interface so you need to program it directly. The community for the POV-Ray artist was quite helpful, so this helped me to learn a lot about programming and some technical stuff concerning 3D which helped me a lot later on.

At what stage in your life did you decide you wanted to become a 3D Artist?

Well, I think it was at the time I was studying at the Faculty of Informatics - about 8 years ago. Parallel to studying for exams, I explored the world of 3D graphics and I got



really fascinated with it. It was a completely different area compared to web and graphic design, which was my main area of interest at that time. But since there weren't many opportunities for 3D artists in Croatia, mainly down to there being such a small market, I was a little scared that I would never find a decent job in that field after I got my diploma. At that time, 3D art was my hobby and I didn't know if this would become my professional career. Fortunately, after getting my diploma, I landed a job as a 3D Artist in a small company and my professional career started. This will be my third year working as a professional 3D Artist, and I must say that I am very satisfied with the path I have followed; my dream to become a 3D Artist has come true.

With having such limited opportunities for 3D artists in Croatia, what was it like finding your job?

Well, I had a lot of pictures at the time when I was looking for a job so that I had something to show to my future employer. So with that, and the addition of a little luck, I got my job pretty easily. I had one conversation with them and they told me I could have a job - and that was it! The choice, at that time, was my current company and maybe 3-4 others that were specialised in post-production and 3D graphics. The big problem is that there is very little market in Croatia since there are only four million people living in the country. But, on the other hand, that isn't such a bad thing since it is one of the rare, unpolluted places in the world and the quality of life here is great.

So you're currently working as a 3D Artist at Vizije. Could you tell us what a typical day is like for you?

I come to work around 9 o'clock, make some coffee and talk a little with my colleagues. After that I usually check my emails and take a look on the Internet at some of my favourite 3D portals. I like to see if there are any new and interesting 3D pictures, and then maybe drop a





WARNING

NO PARKING






EDGE OF DESTINY - Copyright 2002 Toni Bratincevic



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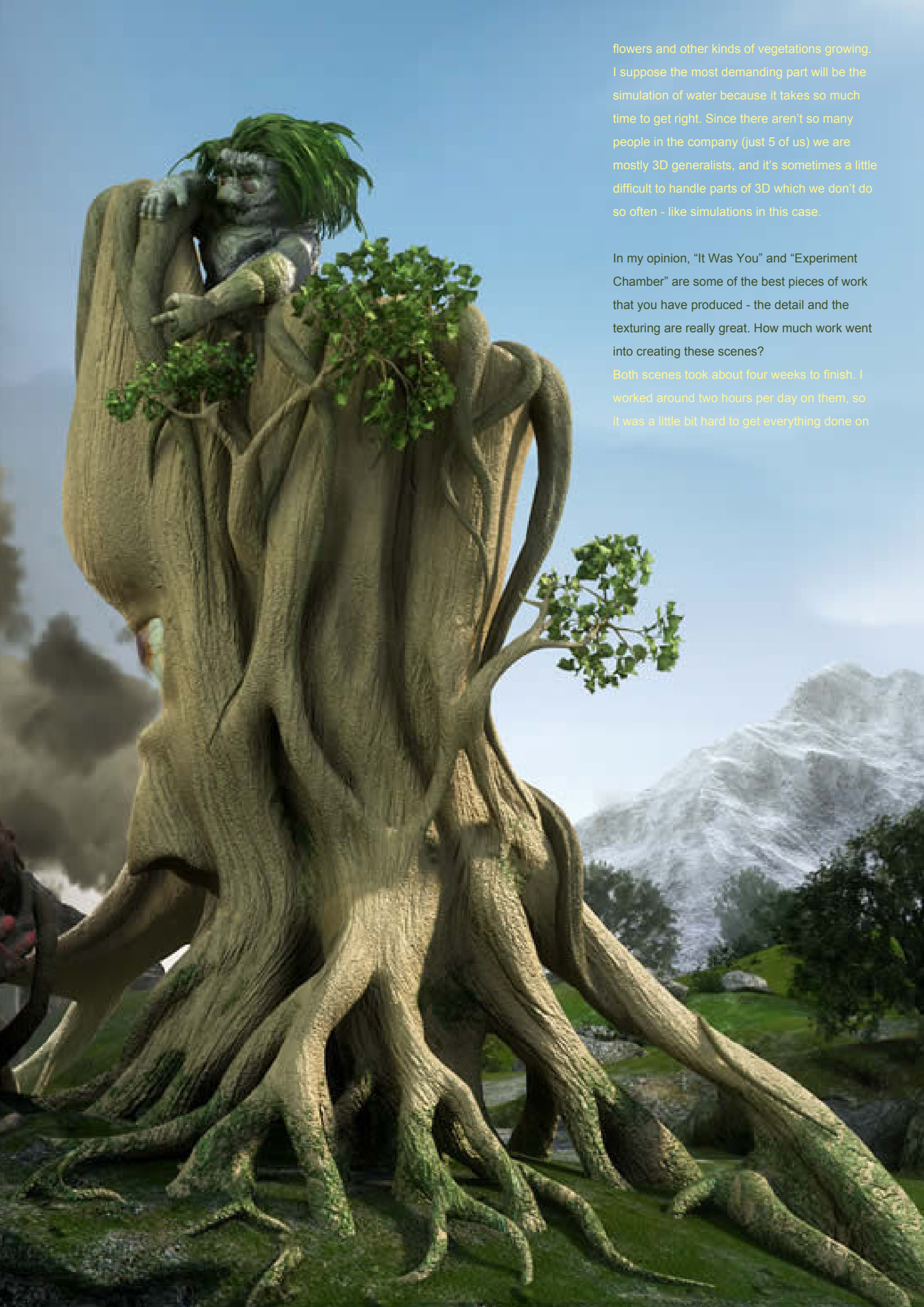
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A detailed, fantastical industrial scene. In the foreground, a child wearing a yellow hard hat and a blue shirt is perched on a large, complex mechanical structure made of dark, metallic-looking blocks and pipes. The child is looking down, possibly at a small object in their hand. The background is dominated by towering, cylindrical industrial structures with various pipes, ladders, and platforms. The sky is filled with thick, dark smoke or steam, creating a dramatic and somewhat ominous atmosphere. The overall style is a blend of industrial realism and imaginative, storybook-like elements.

few comments and add a few votes. After that, I plan my work for the day. Good organisation is 50% of the job. Then I get to work and try to get everything done by the end of the day. Sometimes, if I am supervising a job, I talk to my colleagues throughout the day to check their progress and maybe suggest some changes, or help solve some technical issues. If I'm working on a picture at home, when my working hours come to an end, I usually plan in my mind what I need to do at home for my personal project.

Could you tell us what you're currently working on?

We are just working on one medium project which is a combination of kids filmed on a green background, and a 3D-generated backdrop added later. There is a lot of interaction between 3D elements and the kids, so it will be technically demanding. The backdrops are fields of grass and chocolate with a lot of beautiful



flowers and other kinds of vegetations growing. I suppose the most demanding part will be the simulation of water because it takes so much time to get right. Since there aren't so many people in the company (just 5 of us) we are mostly 3D generalists, and it's sometimes a little difficult to handle parts of 3D which we don't do so often - like simulations in this case.

In my opinion, "It Was You" and "Experiment Chamber" are some of the best pieces of work that you have produced - the detail and the texturing are really great. How much work went into creating these scenes?

Both scenes took about four weeks to finish. I worked around two hours per day on them, so it was a little bit hard to get everything done on



time. Sometimes I just don't have the energy and inspiration after I come home after my job, so I usually work around 3-4 days per week. But, since these are my private projects which don't have any deadlines, I don't care too much about the time they will take - all that matters is that they must be high quality projects. After working for around three weeks on an image, I have the habit of leaving it for 2-3 weeks, mainly because most of the time I get a little saturated with the image. Then after some time has passed I check the image again, get some fresh ideas, and work on it for another week until it is finished.

Who or what are the major influences behind your work?


There aren't any particular people that inspire





my work. I always try to create something new and not stick to one particular area. But if you ask who are my *favourite* artists, then I'm a big fan of the 3D Environment Artists such as Stefan Morrell (<http://stefan-morrell.cgsociety.org/gallery/>), Marek Denko (<http://marekdenko.net>), Gilles Tran (<http://www.oyonale.com>), and Concept Artists such as Thierry Doizon (<http://www.barontieri.com/>), Levente Peterffy (<http://www.leventep.com/>) and Bruno Gentile (<http://www.hdropix.com/>). I can't really remember all of them at this moment, but the Internet and CG community is full of great artists who inspire me every day.

If you had the choice of collaborating on a project, whether it was a scene or an animated short, which artist would you like to work with and what subject matter would you base it on? Tough question. I would like to work with all the



people that I mentioned before, but on the other hand I just want to work with creative people that have a strong imagination, a clean idea of what they are doing, and are good at the organisation of their time. As for the subject, my favourite areas are science-fiction and fantasy, so I think I would be at home in those areas.

What sort of things do you like to do when you're not sat at a computer screen?

I usually go outside and walk with my wife. The job of a 3D Artist is stressful for the spine and for the whole body because you have to sit for a minimum of 8 hours per day, and that's why I force myself to take some physical activities. I also like to go to the cinema and am a big fan of animated movies, especially the ones from Pixar. My favourite sports are Formula 1 and basketball. In my childhood, I played basketball for about 5 years, and I must say I miss that sport, but I just don't have much time to play it anymore.

Well it has been a real pleasure talking with you Toni, but I have one more question before we finish up. What has been the most beneficial piece of advice that you have been given, and from whom?



I think the best piece of advice came from a bunch of successful people saying that hard work will pay out one day. You just have to work for many years to get recognised and to get to the level where others need you, and not the other way round.

Thanks very much for talking to us, and good luck for the future.

TONI BRATINCEVIC

For more work by this artist please visit:

www.interstation3d.com

Or contact them at:

toni@interstation3d.com

Interviewed by: Chris Perrins



Ice Plane image supplied by Saddington & Baynes CGI. Photography by Darran Rees.

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MASSIMO Crichton

“FOLLOWING YOUR OWN DREAMS IS THE MOST EXCITING THING EVER!”

Massimo gave up his own bookstore for the bright lights of the CG industry and has been working as a freelancer with his girlfriend Silvia ever since. After teaching himself Maya and, amongst other talents, he has become the master of the lifelike creature render. We asked him about his career so far and what is next...

MASSIMO righi

Well, let's start with the usual beginning question: how did you start in 3D CG?

Well, the way I started is pretty unusual... I actually owned a bookstore until a couple of years ago. I've always loved visual arts and whilst selling books I felt that my passion for computer graphics was growing. After I sold the bookstore, I started looking for 3D jobs as a freelancer. At the same time I was learning Maya, doing as much training as I could, and was also involving my girlfriend Silvia. To be honest, I had never considered CG as a full-time profession, but we soon noticed that we were loving it and we decided to give it a serious go... as a couple.

You now work as a freelancer on various projects. Which area do you find yourself getting the most work in?

Our main area is more 3D illustration than animation, so let's say modelling & texturing pretty much everything - still-life as well as organics. Working as freelancers, we are open to any interesting projects. As a quick example, I never liked modelling cars, but I ended up making some as a third party project for Volkswagen. This work is always a continued surprise for us and we feel we won't get bored of it any time soon.

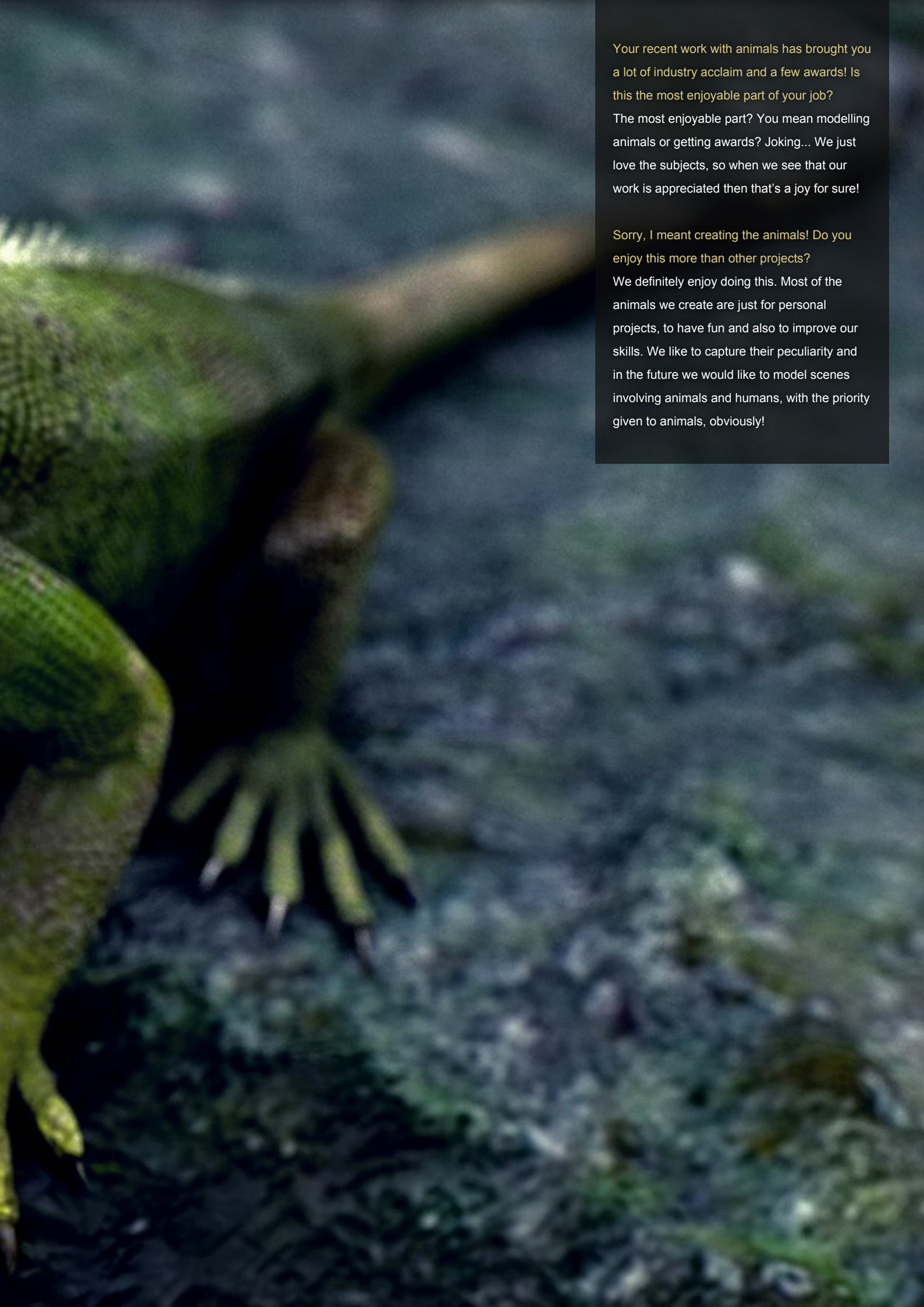




How do you start and then carry out a project? Do you have a workflow which pretty much stays the same or do you find that it needs changing from time to time?

It's down to the kind of work, really. If we have to model animals our workflow is pretty much the same because we've already modelled many of them and so our experience is good. But as I said before it is not all about animals, and right now we are working on very different projects and tasks so we must adapt from time to time. We recently finished characters for a short independent movie. Those kinds of modelling projects required us to 'save' polygons. We won't have this limit whilst doing models for the reverse engineering market...



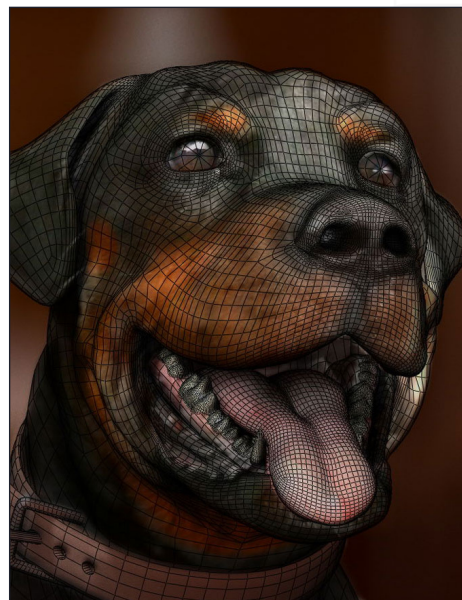
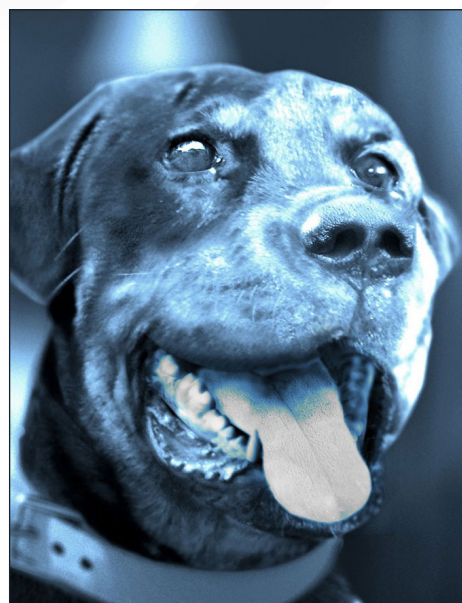
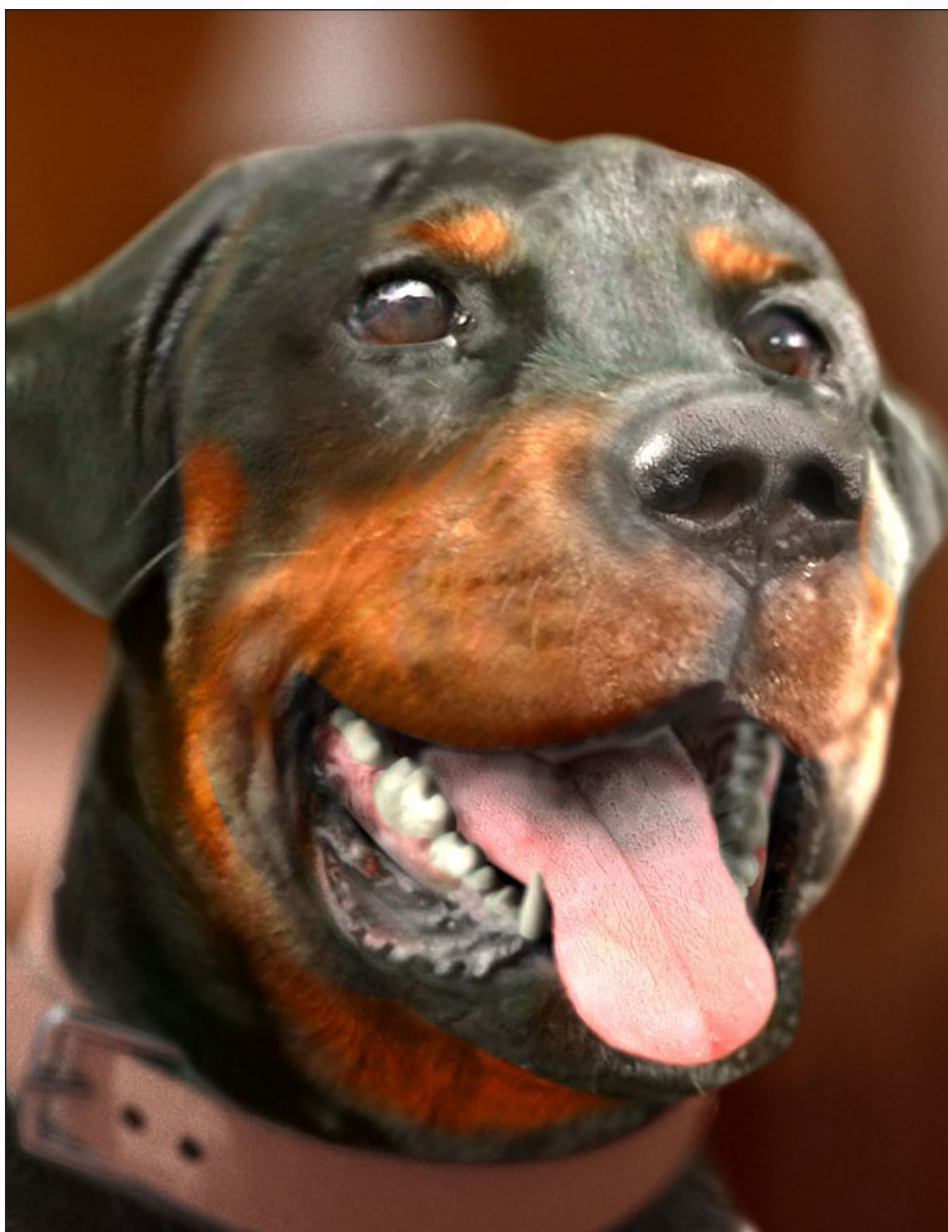


Your recent work with animals has brought you a lot of industry acclaim and a few awards! Is this the most enjoyable part of your job?

The most enjoyable part? You mean modelling animals or getting awards? Joking... We just love the subjects, so when we see that our work is appreciated then that's a joy for sure!

Sorry, I meant creating the animals! Do you enjoy this more than other projects?

We definitely enjoy doing this. Most of the animals we create are just for personal projects, to have fun and also to improve our skills. We like to capture their peculiarity and in the future we would like to model scenes involving animals and humans, with the priority given to animals, obviously!

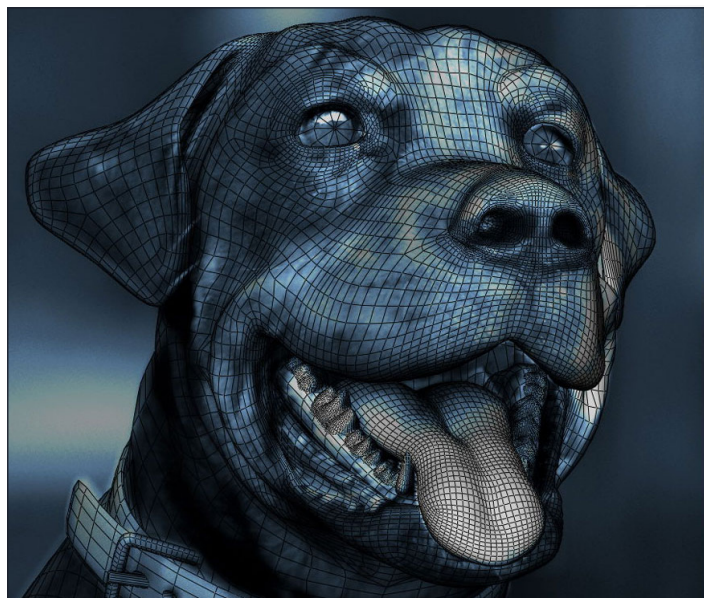


What are your secrets for creating these photo-real animal renders?

I like to take photos, so this is my first resource. Whilst working on something I try to visualise the scene in the same way that I do with a camera. I am always learning and trying to get better results and improve my skills. What matters is the final result though, and often you don't need to use advanced tools if you can achieve it by keeping things simple...

Your work is (or has been) featured on many sites, such as 3dtotal.com and cgsociety.org. How important has it been for you to use these sites as self-promotion?

Very important. As a freelance CG artist this is the main way to get seen. Also, some companies have contacted me through those websites. Recently, I received a long-term job offer from a company in Bahrain and we are actually in the process of signing the contract!





That sounds interesting! Can you reveal anything about this project?

Not a lot to say yet but we are pretty excited about it. We love travelling and we feel that it could be a great experience on both sides - in work as well as in our relationship.

What advice would you give to other aspiring artists who want to leave their day job and follow their 3D dream?

Following your own dreams is the most exciting thing ever. It is always tough at the beginning but with training and passion I think everything is possible. So, don't give up! Just find your own way and try to identify yourself with what you do... A bit of luck also helps.

Thanks very much for talking to us and good luck for the future.





MASSIMO RIGHI

For more work by this artist please visit: www.massimorighi.com

Or contact them at: info@massimorighi.com

Interviewed by: Ben Barnes



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SynthEyes now includes an awesome image stabilizing system, based on SynthEyes's famously fast and accurate tracking. Integrating auto-tracking and stabilization makes for a terrifically fast workflow, and means we can do all the sophisticated things to produce the highest-quality images possible. We added the flexibility to nail shots in place, but also to stabilize traveling shots. Then, piled on a full set of controls so you can **direct** the stabilization: to change shot framing, add life, or minimize the impact of big bumps in the footage. Since you've got other things to do, we multi-threaded it for outstanding performance on modern multi-core processors.

We didn't forget about pure camera tracking either. SynthEyes 2007¹/₂ adds single-frame alignment for nodal tripod and lock-off shots; a way to add many accurate trackers after an initial solve, for mesh building; a way to coalesce co-located trackers, perfect for green-screen tracking; and about 50 other things.

One thing we didn't change—our incredible price:

\$399

"I used SynthEyes exclusively while working on **Pan's Labyrinth**, and the CG Supervisor was continually amazed at how I was blowing their deadlines clean out of the water. I used the zero-weight points to model many surfaces which needed to be very accurate, so that a 3-D stick bug could walk across them." — *Scott Krehbiel*

Other recent credits: Apocalypto, Bridge to Terabithia, Casino Royale, Deja Vu, Next, Pirates of the Caribbean: Dead Man's Chest, Pursuit of Happyness, Spiderman 3, Zodiac

"2D at FUEL used SynthEyes for a few especially gnarly shots during **Charlotte's Web**. For \$399 and a couple of hours invested in the docs, our compositors can solve a camera for almost any shot. SynthEyes is smoking fast, easy to understand and the support is phenomenal."

— *Sam Cole, FUEL*

See the website for more details on SynthEyes's amazing feature list.

25+ Exporters included standard.

PC/PC 64-Bit/Intel Mac/PowerPC Mac

ANDERSSON TECHNOLOGIES LLC

For more information and free demo:

<http://www.ssontech.com>

Fourth year in the market,
serving VFX artists in over 40 countries



7-9 AUGUST 2007

SAN DIEGO CONVENTION CENTRE
SAN DIEGO, CALIFORNIA

"Face Tomorrow" was the tagline for this year's
show. With that in mind, here's what we saw,
heard and learnt this year at Siggraph 2007...

SIGGRAPH 2007



ROUNDUP



Photo courtesy of: Timothy Hursley & the San Diego Convention Centre



SIGGRAPH2007 ROUNDUP

Featuring:

3DTOTAL
ANIMATION MENTOR
AUTODESK
BOXX
DDD
DIGITAL TUTORS
E-ON SOFTWARE
LUXOLOGY
MAXON
NATURALPOINT
NEWTEK
NEXT LIMIT
NPOWER
PIXELLEXIS
PIXOLOGIC
SOFTIMAGE
SONY PICTURES IMAGEWORKS
TURBOSQUID

This year, for the very first time we visited the Siggraph Festival in San Diego, California.

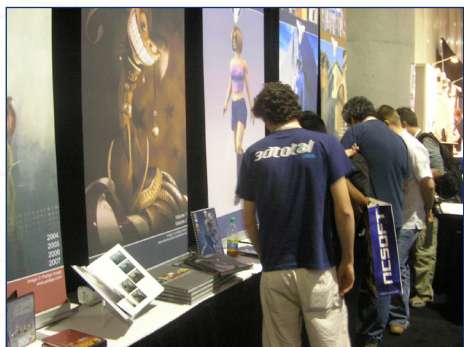
Here we have compiled an article full of the latest news announcements from Siggraph 2007. What you see here pretty much only scratches the surface of what was on show, but we hope that we've put together a good mix of technology, software, hardware, creativity and education for you. The show displayed hundreds of booths featuring everything CG from books to visualisation technologies, to the latest CG features and shorts. It's well worth a visit for any of our readers, and especially for those wanting to work in the industry. It's a great way to make those all important contacts and to make sure you're right up to date with the ever changing CG world. Next year, Siggraph will be visiting LA, USA so we hope to see you there! For more information on the Siggraph Expo, visit: www.siggraph.org



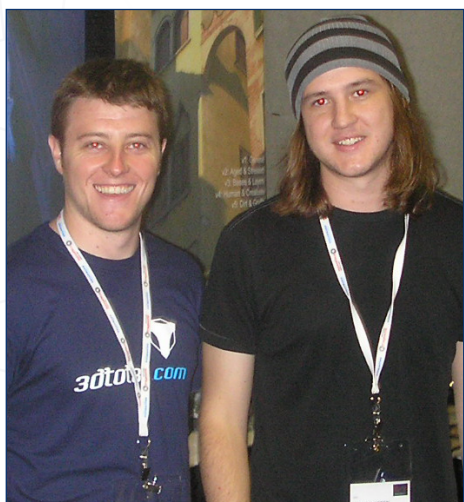
Where do we start? What a show! This was our first year at Siggraph (after three years of trying) and it was hectic. Once those doors opened the hall was awash with the frantic scurry of those hoping to grab a freebie, the mad dash for those trying to get interviews for a dream job, and of course the not so distant sound of “schmoozing” - something which we are all now very good at!

SHORTS DRAWER '06 & '07

Apart from going to promote the site and our current products, we released three new products just prior to the show, and show purchasers would be the first to get their hands on the new Shorts Drawer DVD's (2006 & 2007)



3DTotal Boss Tom Greenway assists an interested Siggraph attendee.



3DCreative Editor and 3DTotal designer Ben Barnes meets Justin Lassen.

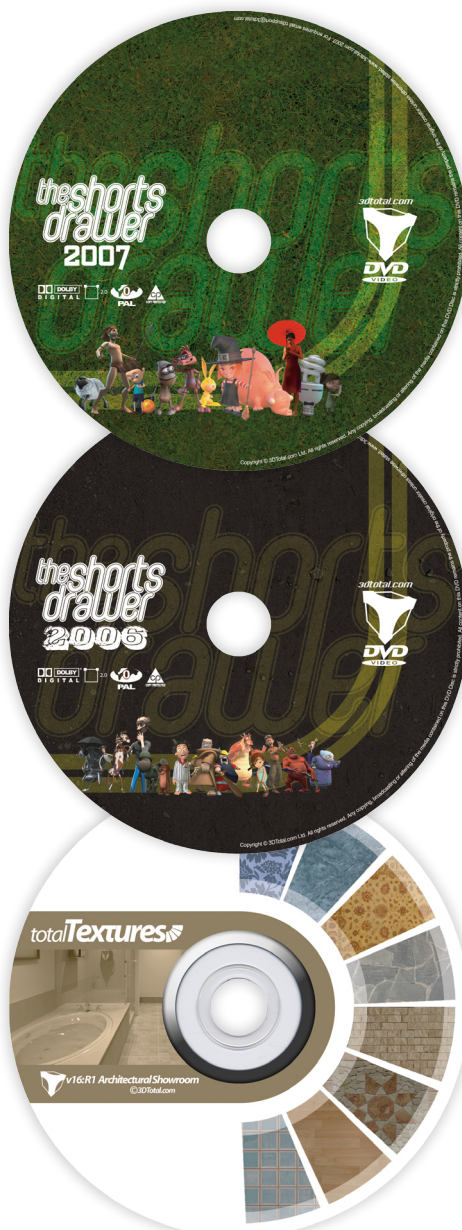


3DTotal Booth - just before the doors opened!

Showroom textures. The Shorts Drawer DVD's are a collection of the finest independent, student and studio short animations which have been plugged from 3DTotal for that particular year. Each DVD in the 4 DVD series contains on average 25 DVD quality (Audio & Video) animated shorts, along with a whole heap of bonus extras such as director commentaries, making of's, concept art, storyboards and more. The DVD's are available individually or in bundles for a discounted price. For a full line up of each DVD, go to: www.3dtotal.com/shorts.

THE TOTAL TEXTURES

The Total Textures collections have been bought and used by some of the biggest studios in the world, and now with the incredible growth in the Architectural Viz world we have released 'v16: Architectural Showrooms'. The DVD is a huge collection of high-res, fully tileable interior textures perfect for interior design or arch-viz. However, as our textures are so flexible they can be used for many other purposes, such as games and movies. Each texture is supplied with a hand-crafted bump & specular map, and where necessary normal maps and alpha channelled Tiff files are also supplied. Total Textures makes texturing as easy as drag and drop! Full details of the v16 and our other DVD's can be found at: www.3dtotal.com/textures.



ANIMATIONMENTOR.com

The Online Animation School™

AnimationMentor.com, the online animation school® where all of the teachers are working studio animators, held its second graduation concurrent with Siggraph 2007. Imageworks' David Schaub (*Surf's Up*, *The Chronicles of Narnia*, *The Lion the Witch and the Wardrobe*) presented the inspirational address at the San Diego ceremony. Students from 17 countries graduated from the innovative online school, which propelled more than 60% of its first class into coveted studio animator positions.

"By holding graduation simultaneous with the industry's premiere event, we are saying that we are here to stay, right in the middle of things," said Animation Mentor President/CEO, Bobby S. Beck. *"We are so excited that David presented the commencement speech, not only because he is such a versatile and important talent, but also because of his reputation for helping artists create great work."*



Left to right : Shawn Kelly, cofounder Animation Mentor; David Schaub, animation director, Sony Pictures Imageworks; Bobby Beck, CEO/President, Animation Mentor; Carlos Baena, cofounder Animation Mentor, pose after David delivered his keynote address to a transfixed crowd at Animation Mentor's graduation. David advised the soon-to-be-animators to make the most of the shots they are given when they land their first jobs, rather than bemoan the fact that the assignment might be inherently less dramatic than their neighbor's.

CEREMONY

Animation Mentor's graduation ceremony took place Monday, August 6 at 2:00 PM at the San Diego Convention Center, followed by a 5:30 PM reception at the W Hotel. Students earned a certified diploma in Advanced Studies in Character Animation from the California Bureau for Private Postsecondary and Vocational Education. Two thirds of the graduating class attended the ceremony, travelling from as far away as India and Norway to gather their certificates, celebrate, search for work, and most importantly meet their classmates and mentors in the flesh for the first time. The ceremony included a keynote by Sony Pictures Imageworks' Animation Director, David



Students pose for their class shot at Animation Mentors second graduation, held in conjunction with Siggraph.

Schaub, who counselled the soon-to-be grads to give each shot their creative best, no matter how low profile the shot in a film; student awards for *Best Forum Ninja* and *Biggest Personality* in a Q&A (web-conferencing class), among others; and a wild beach ball toss at the end.

DAVID SCHAU

Since joining Sony Pictures Imageworks in 1995, Schaub has served as an animator, animation director and animation supervisor on many notable feature films including *Surf's Up*, Academy Award®-nominated *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* and Academy Award®-nominated *Stuart Little*. He was animation supervisor on *The Polar Express*, for which he received a Visual Effects Society (VES) nomination, and was supervising animator on *Stuart Little 2*, for which he received a VES Award for Best Character Animation in an Animated Motion Picture.

ANIMATIONMENTOR.COM

Based in Berkeley, California, AnimationMentor.com is an online animation school at which top working professionals teach character animation to students worldwide. AnimationMentor.com opened in March 2005; the school offers an eighteen-month program built from the ground up by its founders, Bobby Beck, Shawn Kelly and Carlos Baena, whose combined credits include *Cars*, *Finding Nemo* and *Star Wars: Episode 3*. AnimationMentor.com's California-certified curriculum includes student mentoring, expert audio/video rich media lectures, live real-time interactive Q&A sessions (web classes), eCritiques, and a 24/7 online creative community.

MORE INFORMATION

Visit: www.animationmentor.com

Or contact: Rochelle Winters (213 250-4603)

Smoke & Mirrors Public Relations, Inc.

smokemirrors@earthlink.net



Animation Mentor cofounder Shawn Kelly (lead animator, *Transformers*) jokes around with the school's mascot Spike at the school's graduation ceremony.

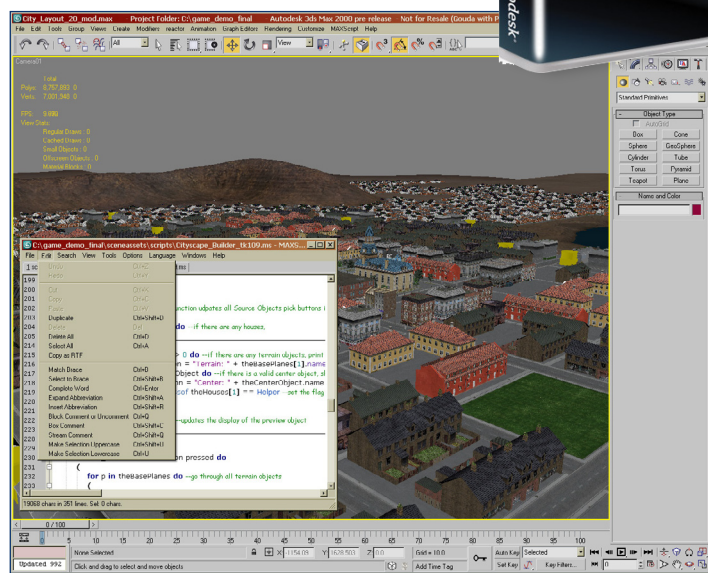


Animation Mentor ended its second graduation ceremony with a wild beach ball toss. The ceremony's theme was Hawaii, and included an appearance by cofounder Carlos Baena in a grass skirt.

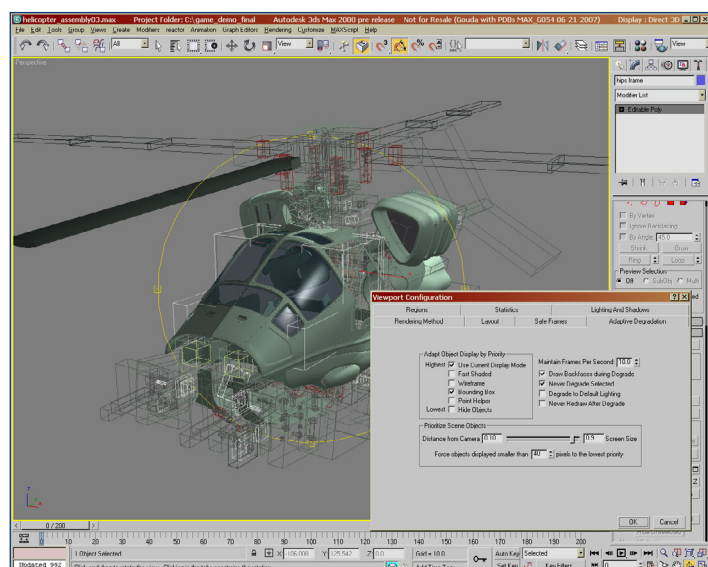
Autodesk®

3DS MAX 2008

Autodesk announced Autodesk 3ds Max 2008 Modelling, Animation and Rendering Software - the new version which makes working with complex scenes easier than ever



Game level artists will benefit from dramatic performance improvements that enable them to work with extremely large, object-heavy scenes. Script writers and developers will enjoy the intelligent, new MAXScript interface: MAXScript ProEditor.

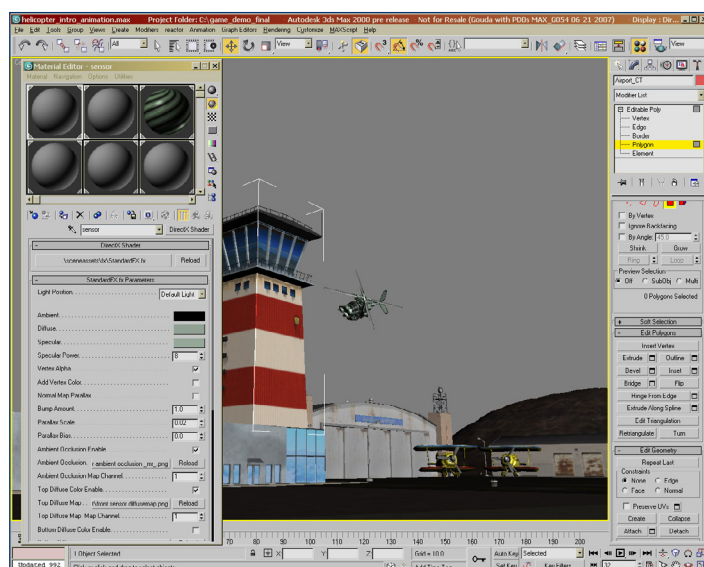


Improved adaptive degradation in 3ds Max 2008 ensures viewport interaction rates—significantly increasing the level of interactivity of large scenes. Simple customization controls let artists set the level of degradation according to their requirements.



before. Autodesk 3ds Max 2008 software is the latest version of its out-of-the-box solution for 3D modelling, animation and rendering. 3ds Max 2008 enables artists and designers to overcome challenges associated with large and complex 3D datasets. The software has been used to create numerous notable projects, including visualisations for the EMI Records building in London, the *Mass Effect* game and the *Grindhouse* movie. "Autodesk 3ds Max 2008 provides an ideal environment for creating the complex 3D content demanded by today's game, design visualisation, film, and television industries," said Marc Petit, Autodesk Media & Entertainment senior vice president. "3ds Max 2008 dramatically improves artists' productivity, enabling them to quickly achieve higher levels of visual

sophistication through innovative modelling and interactive rendering capabilities." Neversoft Entertainment used 3ds Max to create *Tony Hawk's Project 8*, the premier next-generation version of a Tony Hawk title. "Autodesk 3ds Max let us quickly visualise our work as it would appear in the game engine," explained Nolan Nelson, character art director at the facility. "This kept our creative momentum flowing and allowed us to produce the most advanced characters possible for the title." Robert Stava, creative director at 3D Media Group and 3ds Max 2008 beta tester said, "Autodesk 3ds Max 2008 quickly became a standard part of our production pipeline. With many of our architectural design projects tipping the scales at millions of polygons, 3ds Max 2008 software's improved handling of complex data is a very welcome addition." 3D Media Group recently used 3ds Max to create visualisations for the Fulton Street Transit Center in New York City, the Zayed Stadium in Abu Dhabi, and the New Songdo City in Korea.



3ds Max 2008 is the first full release of the software officially compatible with Microsoft® Windows Vista™ 32-bit and 64-bit operating systems and Microsoft DirectX® 10 platform.

HIGHLIGHTS OF 3DS MAX 2008

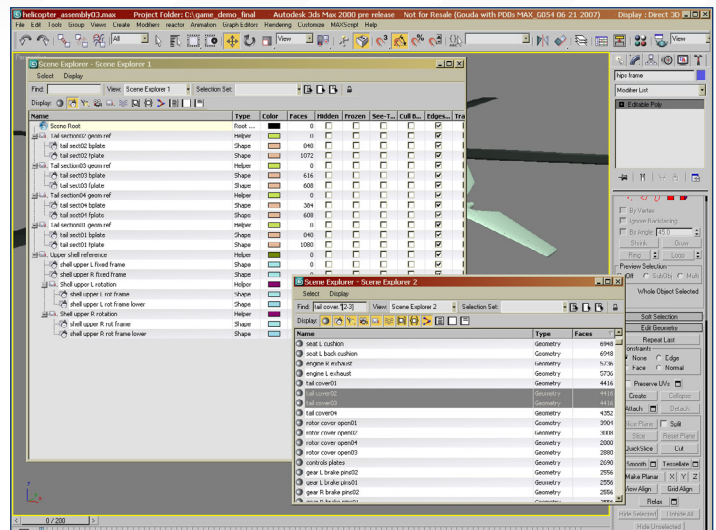
Improved viewing and handling of large complex scenes: New viewport technology and optimisations provide improved performance with large and complex scenes consisting of tens of thousands of objects. Artists can select thousands of objects and perform material assignments up to 10 times faster. They can also transform objects up to 60 times faster.*

3ds Max 2008 offers a new Scene Explorer, which provides artists with a hierarchical view of scene data, as well as fast scene analysis and editing tools. This facilitates working with complex, object-heavy scenes. It also includes a new Adaptive Degradation System, which improves the software's interactivity by automatically simplifying the scene display to meet a user-defined target frame rate. **New options for fast, artist-friendly modelling:** New modelling user interface options give artists a less menu-dependent modelling experience. 3ds Max 2008 offers conceptual design artists and modellers a more streamlined modelling workflow, which enables them to focus more on the creative process. **New Review toolset and mental ray workflow improvements:** The new Review toolset provides iterative rendering workflows with interactive previewing of shadows, the 3ds Max sun/sky environment, and Architectural and Design material settings. 3ds Max 2008 also provides several mental ray workflow improvements, including a new mental ray Sky Portal, which simplifies lighting indoor scenes using outdoor lighting and supports HDRI-based lighting effects. **New tools and enhancements for complex workflows and pipelines:** The new integrated MAXScript ProEditor makes it easier to author scripts that automate and customise 3ds Max. Major improvements in file-linking and interoperability with other Autodesk design solutions provide faster, more accurate importing of data into 3ds Max. Furthermore, new features, such as Select Similar, facilitate work with imported data inside 3ds Max. For a complete list of new features and enhancements in Autodesk 3ds Max 2008, visit www.autodesk.com/3dsmax.

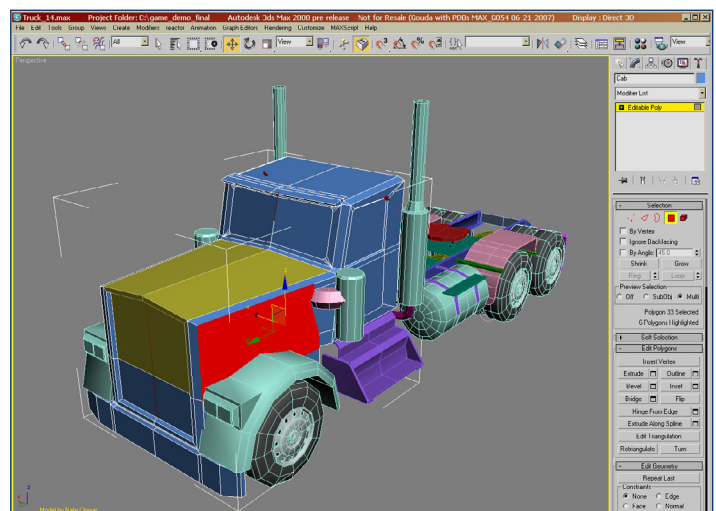
PRICING & AVAILABILITY

Autodesk anticipates that 3ds Max 2008 will be available in English in October 2007. The Autodesk suggested retail price for 3ds Max 2008 software is £1,449 or €4,250. The Autodesk suggested retail price to upgrade from 3ds Max 9 to 3ds Max 2008 is £595 or €900. Subscription is available for purchase simultaneously with the product purchase or upgrade. The Autodesk suggested retail price for 3ds Max Subscription is £295 or €450 per year. Subscription customers qualify for access to the latest software updates, valuable product extensions and e-learning materials. For more information about 3ds Max Subscription, please visit www.autodesk.com/subscription.

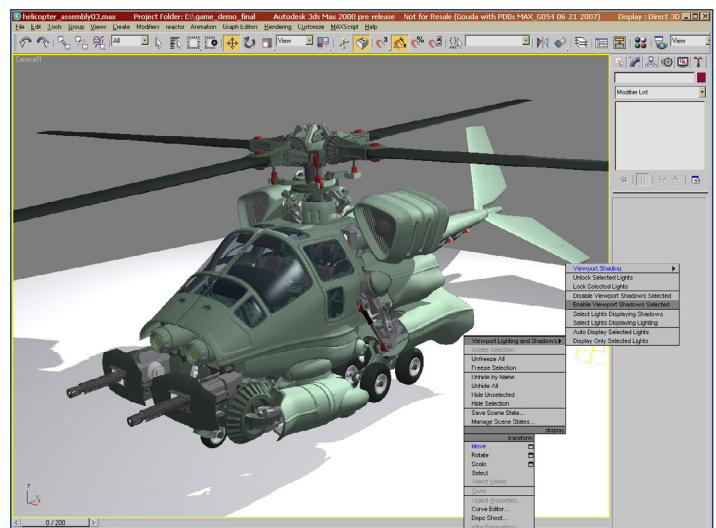
*Performance data is based on comparisons with Autodesk 3ds Max 9, based on tests conducted by Autodesk over a controlled network, using Windows XP Professional (32b) and DirectX 9c graphics hardware. As with all performance tests, results may vary based on machine, operating system, filters, and even source material. While every effort has been made to make the tests as fair and objective as possible, your results may differ. Product information and specifications are subject to change without notice. Autodesk provides this information "as is", without warranty of any kind, either express or implied.



Scene Explorer is a powerful new tool which gives users a hierarchical view of scene data and fast scene analysis and editing tools that enable them to sort, filter, and search a scene by any object type or property – with stackable filtering, sorting, and searching criteria.



Powerful new tools have been added to 3ds Max that streamline modeling workflows. This includes sub-object selection previewing and the ability to switch sub-object modes in the viewport.



The 3ds Max viewport now supports real-time shadows -- including self-shadowing -- minimizing the need for test renders. All standard lights are supported.

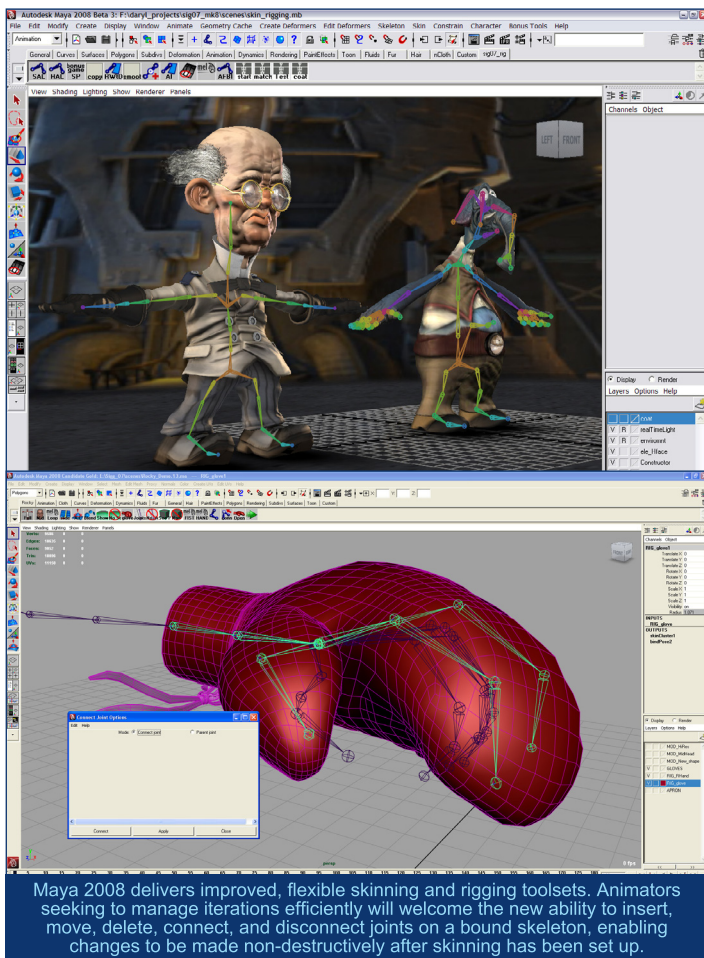


MAYA 2008

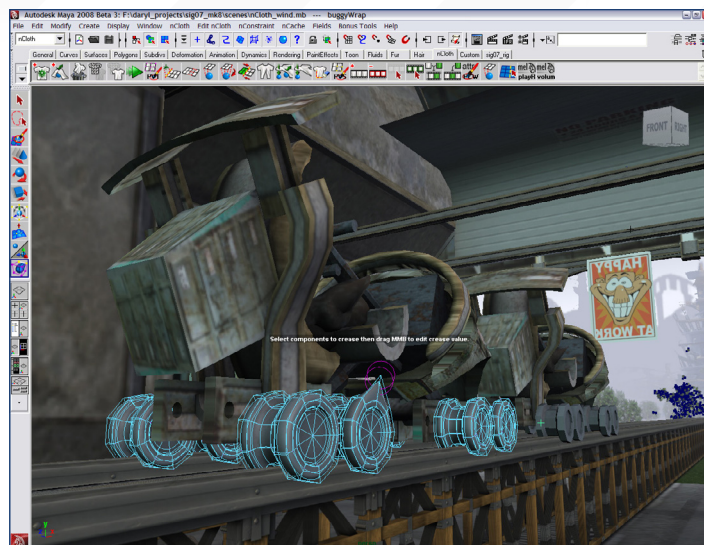
Autodesk also launched Autodesk Maya 2008 software, which delivers faster, more efficient tools and workflows for the creation of sophisticated 3D environments, characters and performances. The new version of the Academy Award-winning product focuses on providing improved workflow efficiency for artists in the film, television, game development, design and manufacturing industries. Maya has been used in

the creation of countless high-profile projects such as the

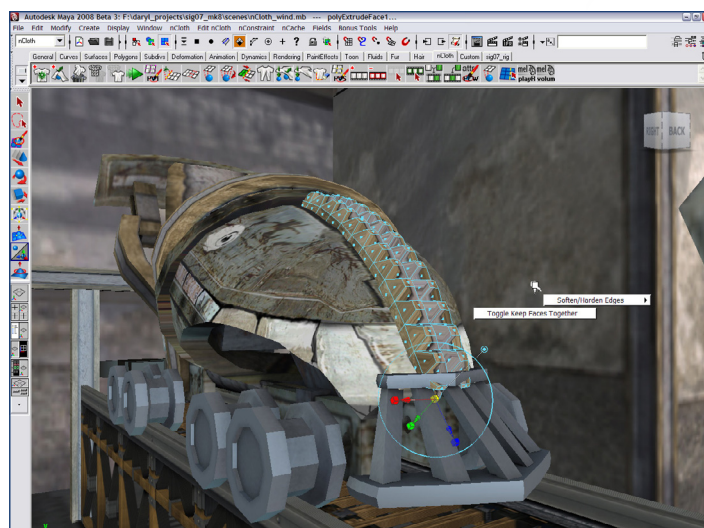
Pan's Labyrinth and *Spider-Man 3* movies, as well as the *Resistance: Fall of Man*, and *John Woo Presents Stranglehold* games. Maya 2008 was showcased at the Autodesk stand (703) during SIGGRAPH 2007, held at the San Diego Convention Center on 7-9 August. "Artists need production-proven solutions that they can truly depend on," explained Marc Petit, Autodesk Media & Entertainment senior vice president. "With Autodesk Maya 2008, we have placed considerable emphasis on raising the



Maya 2008 delivers improved, flexible skinning and rigging toolsets. Animators seeking to manage iterations efficiently will welcome the new ability to insert, move, delete, connect, and disconnect joints on a bound skeleton, enabling changes to be made non-destructively after skinning has been set up.



The Maya Mesh Smooth workflow has been dramatically streamlined: users can now preview a smoothed mesh while editing the mesh cage. Variable creasing is now supported on vertices as well as edges, providing greater control over the resulting surface shape.

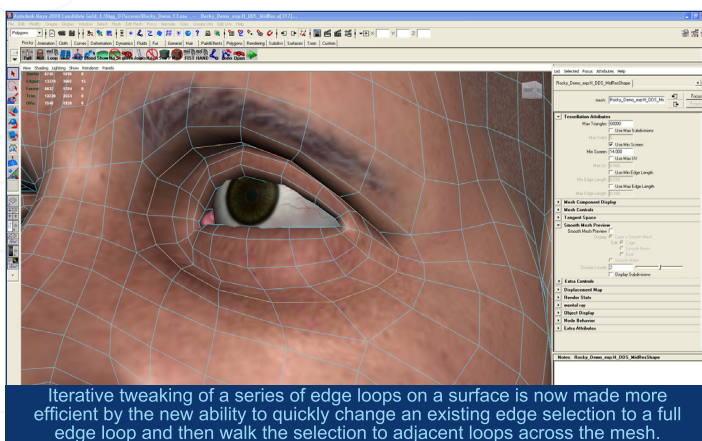
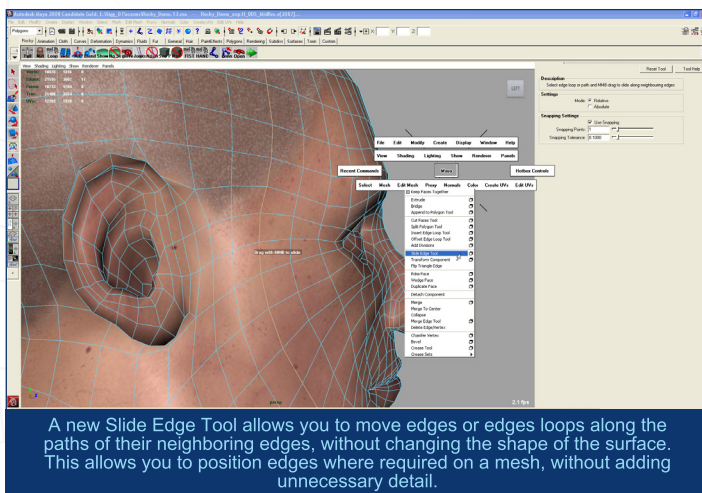
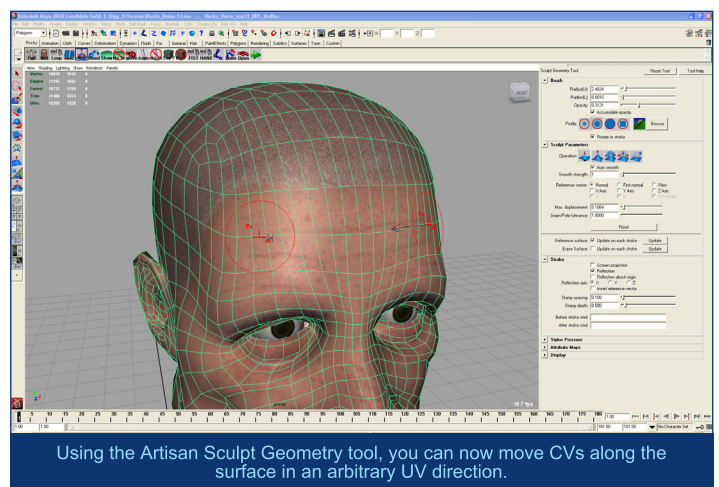
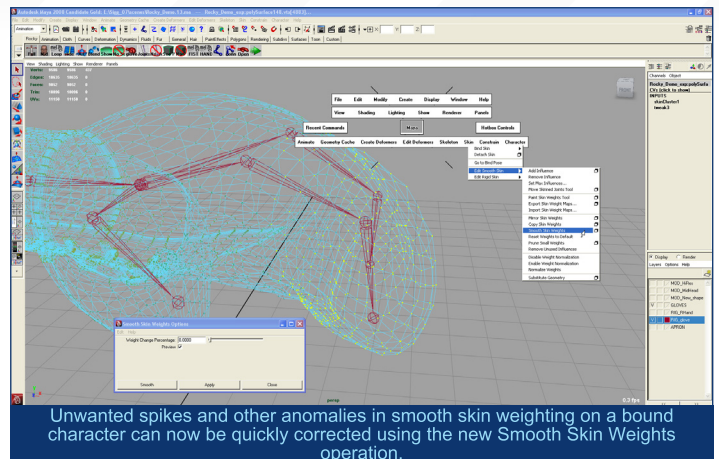


The Keep Faces Together option (Edit Mesh > Keep Faces Together) can now be turned on or off using a marking menu whenever the Show Manipulator Tool is displayed by Ctrl+Shift+right-clicking the object.

reliability bar higher than ever before. Designed for multi-core workstations, the 2008 release provides artists with an optimised application that includes new creative tools in modelling and animation to help artists meet demands quickly and easily." "On all fronts Autodesk has improved Maya software's arsenal of tools," noted Rob van de Bragt, animation director at post-production facility, The Mill. "Maya 2008 offers more flexibility in its modelling, rigging and rendering tools than ever before." The Mill recently used Maya on the Audi A5 ad *Lines*, the Playstation 3 commercial *This Living*, the Absolut commercial *Protest*, as well as the Comfort ads *City Stop and Do The Moves*. Insomniac Games relies on Maya as a modelling and animation tool for several titles including *Resistance: Fall of Man*. Chad Dezern, art director at the facility said: "When a problem comes up, artists can usually work it out using the Maya toolset. When we need to build on the software, Maya offers an extremely flexible API, which makes it a great hub for our proprietary modelling tools."

HIGHLIGHTS OF MAYA 2008

Increased polygon modelling efficiency: Maya 2008 enables artists to quickly create, manipulate and place polygons that form highly detailed characters and environments, through a streamlined Mesh Smooth workflow, a new Slide Edge feature and improvements to Booleans, Bridge, Bevel and other tools. **Overall performance improvements for greater efficiency:** With Maya 2008, Autodesk continues the task of optimising the software's toolsets to provide greater performance through both multi-threading and algorithmic speed-ups. For example*: The Poly Reduce function is now up to 30 times faster for a 22k face poly mesh, and Poly Smooth is now up to four times faster. The Maya nCloth cache performance is up to three times faster on a cache of 10k vertices. Mental ray translation for a 20k mesh instanced 2,000 times is over 20 times faster. **Tools for creating better looking games:** Maya 2008 is better equipped to create and display content destined for the Nintendo Wii, Microsoft XBOX 360 and Sony PlayStation 3 game consoles. It offers support for DirectX HLSL shaders in the Maya viewport, a new hardware shader API, enhancements to the high-quality render view, accelerated mental ray texture baking performance, and more. **Increased flexibility for character setup and animation:** Building upon the Maya software's advanced, customisable animation system, Maya 2008 delivers improved skinning and rigging toolsets, including new, non-destructive skin editing capabilities. These



enhancements allow animators and technical directors to efficiently explore ideas, manage iterations and get superior results, faster. For a complete list of new features and enhancements in Autodesk Maya 2008, visit: www.autodesk.com/maya.

PRICING AND AVAILABILITY

Autodesk anticipates that Maya 2008 will be available in English in September 2007. Maya 2008 will be supported on the Windows and Linux operating systems (64-bit and 32-bit versions), as well as Mac OS X for Intel-based Macintosh and PowerPC computers (32-bit version only). Autodesk suggested retail pricing is £1,449 or €2,099 for Maya 2008 Complete (Standalone) and £4,899 or €7,349 for Maya 2008 Unlimited (Standalone). The upgrade price from Maya 8.5 Complete to Maya 2008 Complete is £599 or €869, and the upgrade price from Maya 8.5 Unlimited to Maya 2008 Unlimited is £849 or €1,199. Platinum Membership is available for purchase simultaneously with the product purchase or upgrade. The Autodesk suggested retail price for Maya Platinum Membership starts at £899 or €1,364 per year. Platinum Membership customers qualify for access to the latest software updates, technical support case management, valuable product extensions and e-learning materials. For more information about Maya Platinum Membership, please visit www.autodesk.com/maya-support.

MAYA LEARNING TOOLS

A variety of Learning Tools are available for Maya, ranging from introductory to advanced skill levels. Learning Autodesk Maya 2008 Foundation is a new book that enables users to quickly familiarise themselves with Maya 2008. It offers a hands-on introduction to key Maya tools and techniques by enabling users to create and animate characters based on the Sony Pictures Animation feature film *Surf's Up*. Learning Autodesk Maya 2008 Foundation is priced at £49.99 or €70. For additional details, please visit www.autodesk.com/learning-tools.

**Performance data is based on comparisons with Autodesk Maya 8.5, based on tests conducted or commissioned by Autodesk over a controlled network, with test participants having varying levels of experience with the software. All benchmarks were run on an HP xw6400 workstation under 32-bit Windows XP Service Pack 2 configured with 2.66GHz dual processor, dual core with 3Gb of RAM and an NVIDIA Quadro FX 3500 graphics card. As with all performance tests, results may vary based on machine, operating system, filters, and even source material. While every effort has been made to make the tests as fair and objective as possible, your results may differ. Product information and specifications are subject to change without notice. Autodesk provides this information "as is", without warranty of any kind, either express or implied.

MOTIONBUILDER 7.5

Autodesk also advances 3D character animation with Autodesk MotionBuilder 7.5 Extension 2. They announced the second extension for Autodesk MotionBuilder 7.5 software, the foremost real-time 3D character animation and 3D storytelling solution for game, film and broadcast production. The second extension delivers enhanced performance and stability, new features and functionality, as well as additional platform support for the Intel-based Macintosh operating system and the 64-bit Windows XP operating system. The extension is planned to be available for download to all Autodesk MotionBuilder Platinum members later this month. As entertainment pipelines become more complex and datasets increase in size, MotionBuilder allows artists to interactively animate and visualise characters, and provides out-of-the-box solutions to complex animation challenges.



EXTENSION 2: KEY NEW FEATURES

New performance enhancements in Autodesk MotionBuilder 7.5 Extension 2 accelerate complex, high-quality animation projects. Animators will benefit from improved load speeds for file input/output, and optimisations for plotting and faster scene evaluation. New features and functionality in the extension also enhance motion capture solving and character animation. The new Biped Template enables 3ds Max software users to quickly rig their Biped characters in MotionBuilder. Furthermore, a new finger solver in the Actor toolset allows animators to apply optical marker data to a character's fingers in real time. Autodesk MotionBuilder 7.5 Extension 2 offers support for additional hardware technologies and operating systems, including Mac OS X as a universal binary application, and Windows XP 64-bit and 32-bit operating systems. Support for Intel-based Macintosh and PowerPC computers provides customers with additional options as they build their ideal pipeline, while support for Windows XP 64-bit enhances customer capabilities and performance when working with large and complex scene data. For more

information on MotionBuilder 7.5 Extension 2, please visit: www.autodesk.com/motionbuilder.

AUTODESK

Autodesk, Inc. is the world leader in 2D and 3D design software for the manufacturing, building and construction, and media and entertainment markets. Since its introduction of AutoCAD software in 1982, Autodesk has developed the broadest portfolio of state-of-the-art digital prototyping solutions to help customers experience their ideas before they are real. Fortune 1000 companies rely on Autodesk for the tools to visualise, simulate and analyse real-world performance early in the design process to save time and money, enhance quality and foster innovation. For additional information about Autodesk, visit: www.autodesk.com.

BOXX

BOXX
TECHNOLOGIES

Inc., an innovator in high performance computing systems for visual effects (VFX) professionals, announced the new renderBOXX "Render Farm" Series. With the renderBOXX Render Farm Series, studios that find that space is at a premium can now get the rendering power they need in a compact format fitting in a standard rack. RenderBOXX 10,100 modules are compact render farm building blocks which leverage the Quad Core Intel Xeon architecture to provide superior rendering power coupled with unprecedented power-saving efficiency and scalability. A single renderBOXX 10,100 module delivers the rendering power of four Quad Core Intel Xeon processors in a configuration that easily scales to meet the needs of VFX studios. Twenty Quad Core Intel Xeon processors fit in just 4 Us, while a full rack of renderBOXX's features 200 Quad Core Intel Xeon Processors — a total of 800 cores. "Powerful, incredibly compact, and energy efficient, renderBOXX 10,100 is a flexible option for building render farms that allow VFX studios and architectural visualization firms to accelerate their time-to-market and

drive both output quality and profitability," said Francois Wolf, director of marketing at BOXX Technologies. "The new renderBOXX 10,100 derives its exceptional rendering power from Intel's new Core Microarchitecture which has changed the definition of rendering performance. Intel's Quad Core Xeon 5300 Series processors provide the features and performance required to take not just rendering but also modelling and animation to an incomparable level." The renderBOXX Render Farm Series also features advanced IPMI 2.0 technology for worry-free render farm monitoring and control, and a front-accessible design that enables easy connections and efficient networking. "The Quad-Core Intel Xeon processor 5300 series gives the renderBOXX the performance to enable VFX artists to experiment as they create and quickly produce breathtaking final renders of 3D scenes demanded by film and television, game development and design visualization industries," said Thor Sewell, Intel's director of Enterprise Segment Marketing for the Digital Enterprise Group.

RENDERBOXX "RENDER FARM" SERIES FEATURES:

Superior Density: more processing power in less space. **Incomparable Rendering Performance:** with four Quad Core Intel processors per module. **Powerful Render Farm control:** Advanced IPMI 2.0 technology for worry-free monitoring and control. **Power-Saving Efficiency:** driven by best-in-class power design, an optimal cooling solution, and high efficiency power supplies.

PRICING & AVAILABILITY

The new renderBOXX Render Farm Series will be available through BOXX and its worldwide network of resellers on standard delivery. Base pricing for a renderBOXX Render Farm Series node with four Quad Core Intel processors starts at USD \$5,410. BOXX offers flexible financing options, and all renderBOXX nodes are backed by the company's renowned technical support, which ensures that VFX artists and architects always get the most out of their investment. For more information about 3DBOXX, please visit: www.boxxtech.com.

BOXX TECHNOLOGIES INC.

BOXX® Technologies Inc., headquartered in Austin, Texas, is a leading developer and manufacturer of high-performance workstations and render nodes specifically designed to meet the high-performance and reliability requirements of digital content creators working in the 3D, animation, visual effects, digital film, architecture, game development and broadcast markets. BOXX's rapid integration of cutting-edge computing technologies selected and optimized to deliver the best possible performance when running digital content creation (DCC) applications is reflected in its extensive line of uniquely featured and highly customisable systems, including BOXX APEXX®, 3DBOXX™ and 3DBOXX RTX workstations, and renderBOXX™ render nodes. For more information on BOXX Technologies Inc., visit the BOXX website at: www.boxxtech.com.

Contact: Francois Wolf, Director of Marketing
Email: fwolf@boxxtech.com





DYNAMIC DIGITAL DEPTH

Arisawa P240W 3D Display

Turn your current PC into a 3D visualization workstation, try your favourite game in stereo for off-the-screen action, or pop in a DVD to enjoy a movie in a whole new way. The 24 inch P240W display from Arisawa provides astonishing 1920x1200 high quality stereo visualization and is easily switched between 2D and 3D modes with DDD's TriDef® software. The light-weight, easy to use polarized glasses included, provide wide angle comfortable 3D viewing for a broad range of applications from scientific visualization to video gaming. Since the Xpol material used in the P240W is passive, it doesn't require any additional display electronics and delivers a reliable and durable solution.

XPOL™ - HOW IT WORKS

Xpol is a market leading circular polarized

material that alternately polarizes horizontal rows of pixels on the display. The 3D image is created by placing the left eye image into odd numbered rows and the right eye image in even numbered rows. The lenses in the 3D glasses are also polarized with Xpol material ensuring only the left eye sees the left image and vice versa. By interleaving the left and right images in horizontal rows, Xpol delivers a wide field of view. The circular polarizers maintain 3D image integrity while accommodating a wider range of head movement by the end-user. Purchase with DDD's TriDef Software TriDef Visualizer – Visualizer enables Windows-based OpenGL® graphical applications to deliver output for presentation on a 3D display



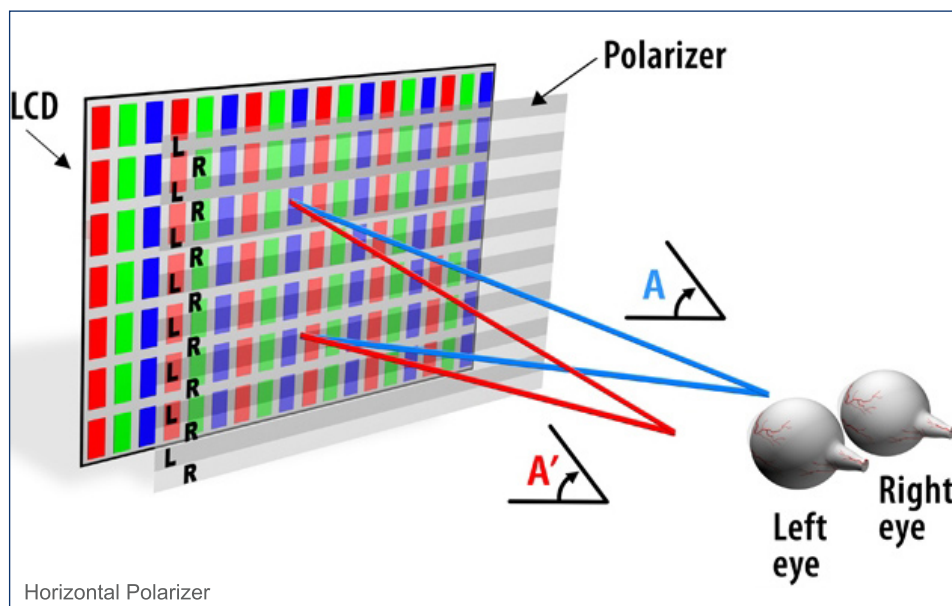
without the need to modify application code. See www.tridef.com/visualizer/opengl/driver/guide/enabled-apps.html for a list of supported applications. TriDef Media Player lets you play your 2D content in realtime 3D and also plays native stereo 3D content formatted in a variety of popular 3D formats. See www.tridef.com/media/player/overview.html for further information.

DYNAMIC DIGITAL DEPTH

DDD leads the market in high quality 3D for motion picture, television, computers and mobile phones. DDD's award winning TriDef 2D to 3D conversion engine is at the heart of many of these innovative new displays that deliver awesome 3D experiences both with and without the need to wear glasses.

CONTACT INFORMATION

Dynamic Digital Depth, USA: info@ddd.com
Or visit: www.ddd.com





Digital-Tutors, a leading provider of video-based training, and held many activities during the Siggraph 2007 conference. Digital-Tutors showcased new product developments, holding live training presentations, hosting guest presenters from Softimage, Pixar, and Next Limit, and gave conference attendees the opportunity to win over \$15,000 in prize giveaways.

LIVE TRAINING

Many joined the Digital-Tutors product development team for live training sessions covering the various aspects of CG production using industry-leading software. Presentations included training for Maya, XSI, ZBrush 3, RenderMan for Maya 2.0, and RealFlow4. Digital-Tutors was fortunate to also host guest presentations at booth 1444, including: Dylan Sisson of Pixar Animation Studios (RenderMan), Angel Tena of Next Limit (RealFlow4), and Jeff Wilson of Softimage Special Projects (Face Robot).



AT PIXAR ANIMATION STUDIOS

Many attendees visited the Pixar Animation Studios booth, where Digital-Tutors demonstrated production-tested techniques for Pixar's Academy Award® winning RenderMan software, RenderMan Studio 1.0 and RenderMan for Maya 2.0.

AT THE GUERILLA STUDIO

Digital-Tutors returned to the Guerilla Studio for a third year, offering conference attendees the opportunity to access the library of video-based training available for leading applications such as Maya, XSI, ZBrush, RealFlow, RenderMan for Maya, SyFlex and Mudbox.

VISUAL FXTASY PARTY

Digital-Tutors and hosts, Vicon House of Moves, Pendulum Studios and Softimage, invited conference attendees to experience a night of Visual Fxtasy. This exclusive event was held on Wednesday August 8th at San Diego's House of Blues.

PRIZE GIVEAWAYS

Those who watched any of Digital-Tutors' live presentations were given the opportunity to





enter for the chance to win over \$15,000 in prize giveaways, courtesy of proud sponsors: Softimage, Wacom, Next Limit, Syflex, Pixologic, Pixar, Turbo Squid, Skymatter, and Toon Boom. Seating was limited and attendees were encouraged to arrive early. The winners were announced following each presentation.

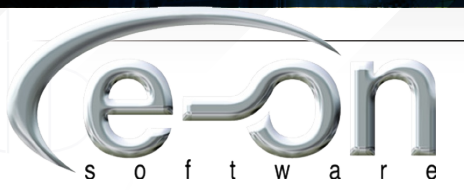


DIGITAL-TUTORS

Digital-Tutors is an internationally known innovator of interactive training whose client list includes thousands of students, professionals, Fortune 500 Companies, U.S. government agencies, schools and non-profit associations from across the globe. Digital-Tutors develops award-winning training solutions for emerging digital artists using a unique teaching approach designed by university professors and industry professionals. Recognised as the largest resource for free online training, Digital-Tutors delivers intuitive project-driven training for artists of all levels.

CONTACT & INFORMATION

Learn more at www.digitaltutors.com. For more information about Digital-Tutors at SIGGRAPH, please visit: http://www.digitaltutors.com/digital_tutors/siggraph2007.php



E-ON SOFTWARE

E-on software, makers of Vue, the leading solutions for natural 3D environments and creators of the breakthrough spectral atmosphere technology, announced the immediate availability of Ozone 3.0 for 3ds Max, Cinema4D, LightWave, Maya and XSI, and introduced Release 6.5 of Vue Infinite and Vue xStream for 3DS Max, Cinema4D, LightWave, Maya and XSI.

OZONE 3.0

Ozone 3.0 is a complete solution for creating and rendering scenes with real 3D clouds and spectral atmospheres. New features include: **Breakthrough spectral atmosphere technology:** New technology realistically models the behaviour of our planet's atmosphere to produce all kinds of atmospheric effects. **Spectral and Volumetric atmosphere models:** Based entirely on real-world atmospheric behaviour, the new spectral engine produces ultra-realistic environments with volumetric clouds, accurate light dispersion and natural phenomena such as Godrays. **Real 3D Clouds:** The highly optimized volumetric cloud layers let you create convincing flythroughs or easily simulate realistic low-lying fog. **Super-fast rendering technology:** Despite the staggering complexity of the atmospheric model it features,



Ozone 3.0 renders its atmospheric effects at blazing speed, thanks to e-on software's highly optimized technology. **Animated clouds and sunsets are a breeze:** Users can realistically animate the atmosphere, the clouds and the sun, making their skies spring to life, all in a wink! Simply set the direction and speed of the wind, the rate of change, and render on! **Extensive library of over 100 predefined atmospheres:** Ozone 3.0 includes presets for all kinds of atmospheric conditions; bright daytime, bad weather, sunrise, sunset, nighttime, etc. Customise the atmosphere using dedicated tools and the library of over 100 preset cloud shapes. A complete and detailed list of features is available at: www.e-onsoftware.com/products/ozone/ozone_3.0/.

PRICING & AVAILABILITY

Ozone 3.0 is immediately available in English for Windows 2000/XP/XP64/Vista32/Vista64 and Mac OS X 10.4 (Universal Binary). Ozone 3.0 is compatible with the following renderers: **For Windows:** MentalRay for 3DS Max (8 and 9), Maya Software and MentalRay for Maya (Maya 6 to 8.5), Cinema 4D (C4D R9.6 and R10), LightWave (LW9), and Softimage|XSI (5.1 and 6). **For Mac:** Maya Software and MentalRay for Maya (Maya 8 and 8.5), LightWave (9.2 UB public beta) and Cinema 4D (R10). Boxed versions will be available soon. Ozone 3.0 pricing starts at US\$199, with upgrades from Ozone 2 available for \$99.



Without Ozone



With Ozone



VUE RELEASE 6.5

Vue Infinite and Vue xStream are the company's flagship solutions for the creation of natural 3D environments. Specifically designed for graphics professionals, these products combine a multitude of cutting-edge features that easily integrate into existing production pipelines. Shipping today, Release 6.5 is free for all Vue 6 Infinite and Vue 6 xStream owners.

WHAT'S NEW IN RELEASE 6.5?

Release 6.5 of Vue adds a number of breakthrough features to an already impressive list: create skies with as many overlapping spectral cloud layers as you like for complex



Image by Michael Berg (Vue xStream & Lightwave)

and unbelievably realistic cloudscape; revolutionary new cloud lighting technology that lets local lights affect spectral atmospheres and clouds (see below); create true-to-life thunder storms, search lights or illuminated fly-through clouds; render spectral atmosphere animations significantly faster thanks to the optimized spectral atmosphere anti-flickering technology. Here you can view a sample cloud fly-through showing the effect of lights on the spectral clouds (10s QuickTime animation, 6.3 MB):

[Boeing model from Cornucopia3D](#)

TOP FEATURES

Already available in Vue 6 are EcoSystem 2 technology: paint instances directly onto objects; paint size, colour or density of EcoSystems using a pressure sensitive tablet; layered EcoSystems to control individual EcoSystem populations; ultra-realistic spectral atmosphere mode; spectral Volume Cloud layers for extremely realistic cloudscape; MetaClouds individual cloud formations; SolidGrowth 4 Plant technology that dramatically reduces flickering of distant plants; Sub-Surface Scattering: Absorption and Multiple Internal Scattering; high amplitude micro-polygon and one-click displacement mapping; radiosity engine optimized for indoor or infinite scenery; ambient occlusion with user definable occlusion range; omni and directional ventilators for local wind effects of plants and EcoSystems; accurate computation of caustics and realistic optional "spreading" of the light spectrum in caustics; glaciation, alluvium and dissolve erosion effects; improved rendering speed, up to 130% faster; automatic object instantiation and automatic instantiation of scattered/replicated objects; motion tracking import from Boujou, MatchMover, etc. Plus a lot more! A complete and detailed product description, as well as a new presentation video of both Vue 6 Infinite and Vue 6 xStream is available at: www.e-onsoftware.com/professional.



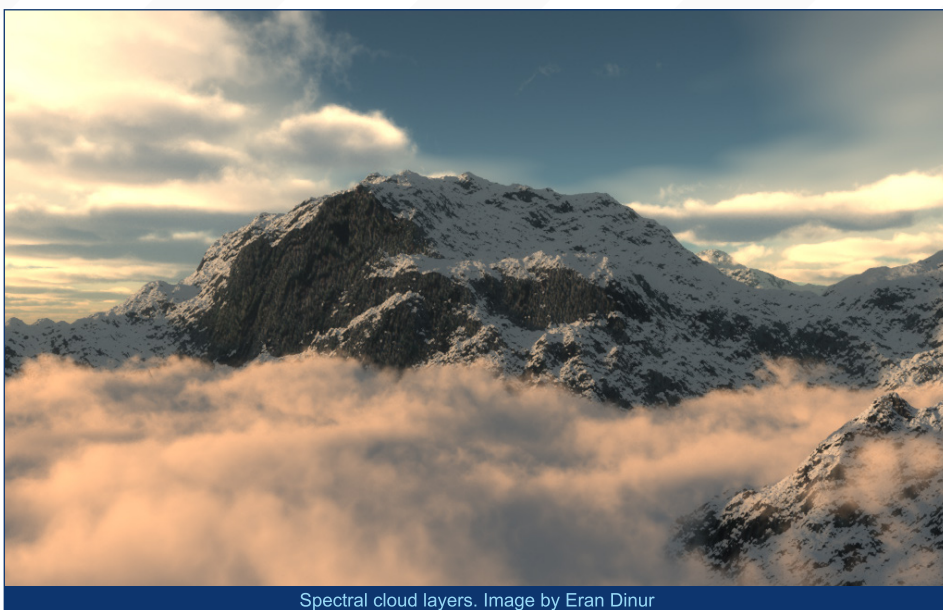
Image by Eran Dinur

PRICING & AVAILABILITY

Release 6.5 is available as a free software upgrade for all Vue 6 Infinite and Vue 6 xStream owners. Vue 6 xStream starts at \$895, and Vue 6 Infinite starts at \$695 (Nodelocked Licenses, Download Versions), with upgrades and educational discounts available (see website for details). Site licensing is also available for both products, contact e-on software for further details and pricing information. Vue 6 xStream is available in English for Windows 2000/XP/XP64/Vista32/Vista64 and Mac OS X 10.4 (Universal Binary). Vue 6 xStream is compatible with the following renderers: MentalRay for 3DS Max (8 and 9), Maya Software and MentalRay for Maya (Maya 6 to 8.5), Cinema 4D (C4D R9.6 and R10), LightWave (LW9), and Softimage|XSI (5.1 and 6). Vue 6 Infinite is available in English on Windows 2000/XP/XP64/Vista32/Vista64 and Mac OS X 10.3 and 10.4 (Universal Binary).

E-ON SOFTWARE

E-on software is the leading developer of high quality solutions for the creation, animation, rendering and integration of natural 3D environments. With products specifically targeted for the different market segments, e-on software provides solutions adapted to every



Spectral cloud layers. Image by Eran Dinur



Radiosity in an outdoor scene. Image by Eran Dinur

project and budget. E-on software products are used worldwide by the film, television, architecture, game, science, education and entertainment industries. E-on software was founded on the premise that powerful graphics tools should never get in the way of the designer's creativity. By investing significant resources into research and development, e-on software is able to deliver cutting-edge technologies that significantly improve usability and workflow. E-on software is based in Beaverton, Oregon with a European office in Paris, France. You can visit their website at: www.e-onsoftware.com

Contact: press@e-onsoftware.com

Luxology®

Luxology® LLC, an independent technology company developing next-generation 3D content creation software, announced Luxology TV, an innovative new online hub that allows the 3D community to exchange and view high resolution video clips on Luxology's website. Luxology TV enables anyone to enhance their 3D learning experience by searching, selecting and immediately watching videos on a variety of subjects such as modelling, rendering, painting and sculpting. Luxology TV is structured to quickly grow into a massive repository of training and presentation material on modo® and other topics pertaining to 3D content creation. The majority of videos are free. Commercial professional training materials from Luxology and third-party vendors will also be available for purchase. Luxology TV is now live and can be experienced by visiting www.luxology.tv.

"Video is the richest medium for explaining how to use 3D software, and Luxology has long advocated its use by integrating over 1GB of videos directly into modo, posting weekly video updates on our website, and encouraging customers to share their experiences via video



clips," said Brad Peebler, president and co-founder of Luxology. "Luxology TV is a dynamic new vehicle that allows us to aggregate and share a vast amount of video training and other topical subject matter across the entire

3D community." Luxology TV contains two main categories of video clips: training and a presentation gallery. The training area includes "how-to" video clips, and the gallery contains animations and non-instructional videos.

Visitors can browse through an array of video thumbnails with associated text descriptions and search for video clips based on key words, industries or general 3D topics (for example, users can search for videos on subjects such as UV editing, sculpting or animation). When a video is located and selected for viewing, Luxology TV will also populate the page with thumbnails of related videos. This infrastructure provides an efficient way to locate, play and/or download videos of interest. "Luxology TV is still in its early stages and is currently being loaded with high resolution video content," continued Peebler. "Some of the first submissions to Luxology TV are videos that were done by modo beta testers and highlight animation, sculpting and other new features in the upcoming modo 301."



FORMATS & AVAILABILITY

The majority of Luxology TV's content can be downloaded for free and supports both QuickTime and Flash videos. The QuickTime movie clips can be viewed directly or downloaded from the site and the Flash videos are streamed for direct viewing. Many of the videos are Apple TV compatible. Commercial video training resources offered through Luxology's training division are provided in 720p HD format and are available to search and purchase through Luxology TV. 3D software professionals and enthusiasts are encouraged to submit their videos to Luxology TV. All videos are screened for content and assigned suitable tags prior to publishing. Please visit www.luxology.tv to experience the new library and enjoy the videos.



LUXOLOGY

Based in San Mateo, California, Luxology® LLC is an independent technology company developing next-generation 3D content creation software that enhances productivity via artist-friendly tools powered by a modern underlying architecture. Founded in 2002 by Allen Hastings, Stuart Ferguson and Brad Peebler, Luxology is home to some of the top 3D engineering expertise in the industry. More information on Luxology, its flagship product modo™, galleries of videos and artists' images, and forums for the active modo community, is available online at: www.luxology.com.

CONTACT INFORMATION

Luxology LLC:
info@luxology.com

MAXON

THE POWER INTEGRATION TOUR

The Tour was a joint road show with Adobe Systems Incorporated, where motion graphics artists learnt how to bring their vision to life with blockbuster visual effects and compelling motion graphics for film, video, DVD, the web, and mobile devices. The Power Integration Tour demonstrated how combining the power of Adobe® Creative Suite® 3, Production Premium and MAXON's CINEMA 4D can produce stunning 3D motion designs faster and easier than ever before. Attendees were taught how to create dazzling 3D broadcast designs. Representatives of MAXON and Adobe covered an array of motion graphics topics, culminating in the production of a television newscast opening. The four-hour event showed how the companies' unmatched workflow can make a previously arduous process an artist's creative dream. Added incentive to attend this event was over \$60,000 in prizes that featured Adobe and MAXON products, as well as complimentary products from other tour sponsors: Intel, NVIDIA, Verbatim, Artbeats, Gridiron Software, RE: Vision Effects, Digital Anarchy, and Cybermotion.

MAXON'S CINEMA 4D

CINEMA 4D is fast becoming the 3D tool of choice for motion graphics artists due to its smooth connectivity to popular 2D motion graphics and compositing tools. Multipass layers and 3D elements are rendered and imported directly into Adobe After Effects® CS3 for the ultimate in post-processing control. In addition, the unique MoGraph module adds another dimension to CINEMA 4D's creative palette, offering endless combinations and variations ideal for creating complex broadcast graphics, bumpers, movie titles and trailers with just a few clicks.



ADOBE PRODUCTION PREMIUM CS3

Adobe Production Premium CS3 is part of the Adobe Creative Suite family and is a complete and integrated post-production environment. Adobe Production Premium combines Adobe's world-class video, audio, and graphics software with the ground-breaking efficiency of Adobe Dynamic Link for unmatched integration and a highly efficient workflow. Motion graphics artists were invited to see this powerful combination at work during the limited seven-city tour. Tour dates included: New York, NY, July 10th, Washington, DC, July 12th, Atlanta, GA, July 17th, Miami, FL, July 19th, Chicago, IL, July 25th, Dallas, TX, August 21st & Denver, CO, August 23rd.



TOUR SPONSORS:

Intel (www.intel.com), NVIDIA (www.nVidia.com), Artbeats (www.artbeats.com), Verbatim (www.verbatim.com), Gridiron Software (www.gridironsoftware.com), RE: Vision Effects (www.revisionfx.com), Digital Anarchy (www.digitalanarchy.com), Cybermotion: Chris and Trish Meyer (www.cybmotion.com), Pixel Corps (www.pixelcorps.com) and RealEyes (www.realeyesmedia.com).

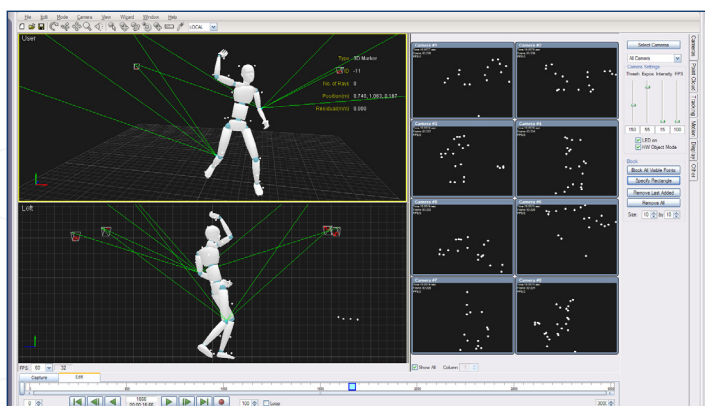
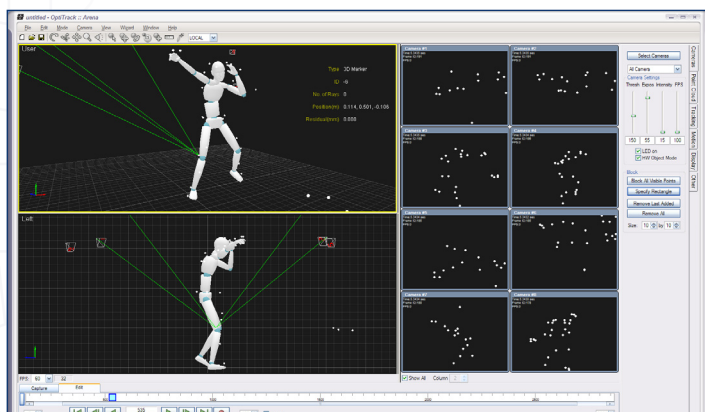
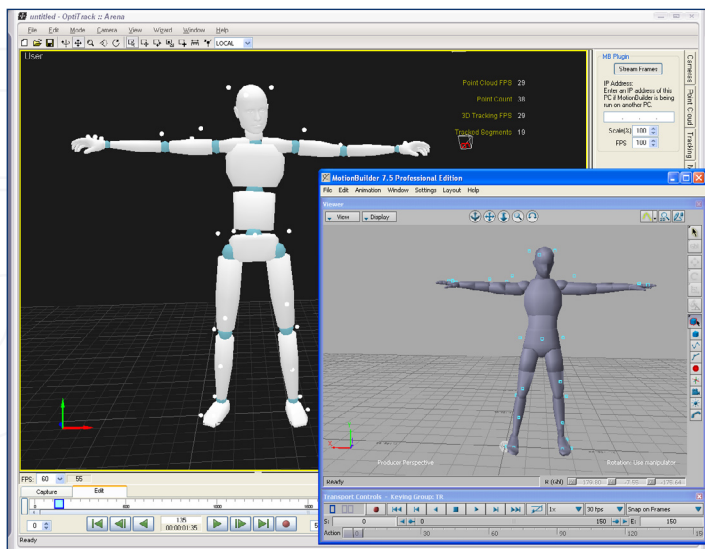


MAXON COMPUTER

MAXON Computer is the developer of professional 3D modelling, painting, animation and rendering solutions. Its award-winning products have been used extensively in film, television, science, architecture, engineering, and other industries. MAXON products have been used for and in *Ghost Rider*, *Spider-Man 3*, *Surf's Up*, *Open Season*, *Pirates of the Caribbean: Dead Man's Chest*, *Monster House*, *Eragon*, *Superman Returns*, *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe*, *Serenity*, *War of the Worlds*, *Polar Express*, *Pirates of the Caribbean: The Curse of the Black Pearl*, *The Flight of the Phoenix*, *Van Helsing*, *King Arthur*, *Spider-Man*, *Spider-Man 2*, *Star Wars: Episode II - The Attack of the Clones*, the On-Air Packages for Comedy Central, *Monday Night Football*, *Jeopardy*, *Wheel of Fortune*, ESPN, NFL Network, TiVO, NBC, DirecTV, CBS NFL, Smart House, Fox and many more. MAXON has offices in Friedrichsdorf (Germany), Newbury Park (CA, USA), Bedford (UK) and Tokyo (JP).

NaturalPoint®

have access to technology used by movie studios and game developers. At only \$5,000, ARENA opens the possibilities of motion capture to everyone. ARENA, a comprehensive motion capture package, is the foundation of everything you need to setup your own full body optical motion capture studio. Six high-speed, smart cameras capture natural human movement with optical precision and a standard USB interface allows for processing on a laptop computer – portability that is unprecedented. The intuitive and easy to use ARENA software is



NaturalPoint announced their breakthrough Motion Capture package For under \$5,000... With the release of the ARENA Optical Motion Capture package, both consumers and professionals alike



designed to allow a single person to be both the actor and run the capture session at the same time - another industry first.

NaturalPoint President, Jim Richardson remarks, "We are very excited to see what our customers will create. The possibilities are endless. With ARENA and today's rendering tools, a single actor can become every character and create realistic animations that were only possible in a studio before." With a breakthrough price point of \$5,000, compared to over \$30,000 for existing systems, ARENA is ideal for consumers as well as game developers and movie producers. Users can preview their ideas without travelling to a separate facility or paying daily rental fees, which often exceed the cost of a complete ARENA system. ARENA can be configured with up to 12 cameras, and capture volumes up to 20 square feet. By taking the cost and complexity out of motion capture, NaturalPoint has opened the door to new creative opportunities that can now come out of the garage as well as the studio. For more information about OptiTrack and ARENA, please visit: www.OptiTrack.com.

NATURALPOINT

Based in Corvallis, Oregon, NaturalPoint® is the creator and manufacturer of the TrackIR™, OptiTrack™, and SmartNAV™ product lines.

NaturalPoint specialises in providing innovative control solutions through optical tracking technology, and has developed tracking systems for computers, video games, military simulators and unique display systems.

CONTACT

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NEWTEK, INC.

Newtek, Inc., manufacturer of industry-leading 3D animation and video products, announced the availability of LightWave® v9.3, during SIGGRAPH 2007, August 7th – 11th. This is the second in a series of free updates to the Emmy®-award winning 3D application. LightWave v9.3 provides improvements in rendering technology, including: the ability to render lines with photorealistic motion blur; two new sub-surface scattering shaders that are significantly faster than earlier shaders, and higher quality as well; various performance enhancements throughout the product; as well as numerous maintenance improvements. Other improvements in LightWave v9.3 include advancements in the LightWave software developer's kit and scripting language to provide greater access to third parties and artists for the creation of custom plug-ins and effects. LightWave v9.3 is available free to all registered owners of LightWave v9. "LightWave v9.3 represents the continuation of the course we established with the initial release of LightWave v9," said Jay Roth, President, NewTek 3D Division. "We envisioned a course for the development of LightWave v9, providing continual updates, improvements and enhancements to 3D artists throughout the process. We're delivering free updates frequently and openly so that LightWave artists do not have to wait for the next major product release to enjoy the



benefits of our development efforts." NewTek's 3D Division delivered LightWave v9.3 closely after the release of LightWave v9.2, which offered enhanced performance in a number of areas including improved global illumination with higher quality and faster rendering, expanded OpenGL capabilities with new depth of field preview, advancements in the new camera tools and the node and materials editing system. Visual effects artists made use of LightWave's world-class rendering system and other capabilities in recent major film projects such as *300*, *The Guardian*, *The Da Vinci Code* and *Mr. and Mrs. Smith*. Among television productions VFX Emmy-nominated *Battlestar Galactica* and other hit series' such as *CSI*, *CSI Miami*, *The 4400* and more depend on LightWave to produce state of the art visual effects on time and on budget.



Kory 'koryhz' Heinzen



PRICING & AVAILABILITY

LightWave® v9 with SpeedEDIT is available starting today worldwide through October 31, 2007 at the suggested retail price of \$895US, a saving of \$495US. Registered owners of LightWave 3D® [8] or earlier are eligible to purchase an upgrade to LightWave v9 for \$395US including SpeedEDIT, a savings of \$495US. For more information or to purchase, please visit www.newtek.com/lw-se or call NewTek Sales on 1-800-368-5441 (for international inquiries dial +1-210-370-8000).

NEWTEK

With headquarters in San Antonio, Texas, NewTek is a leading provider of full-featured animation, special effects, video editing, live production and presentation systems including LightWave 3D®, winner of the 2003 Primetime Emmy® Engineering Award, 3D Arsenal™, SpeedEDIT, TriCaster™, TriCaster Pro, TriCaster STUDIO and VT[4]™. The company's products are used worldwide on projects ranging from home video to feature film. Recent television and film projects using NewTek production tools include *300*, *The Guardian*, *Ant Bully*, *The DaVinci Code*, *Mr. & Mrs. Smith*, *Serenity*, *Sin City*, *Fantastic Four*, *Drive*, *The 4400*, *Stargate: SG1*, *Stargate: Atlantis*, *Battlestar: Galactica*, *Prison Break*, *LOST*, *CSI*, *Access Hollywood* and *Entertainment Tonight*. Recent game titles include *Shadow of the Colossus*, *Black*, *Ridge Racer 6*, *Burnout Revenge*, *Driver: Parallel Lines*, *Quake IV* and *Heroes of Might and Magic 6*.

CONTACTS & INFORMATION

Email: info@newtek.com Website: www.NewTek.com



Jean-Marc Labal



Allen 'nthused' Bussell



NEXT LIMIT Manning a big booth this year, next to BOXX and Digital Tutors, the NL Team worked non-stop. Victor Gonzalez and Ignacio Vargas, founders of Next Limit and CEO and CTO of the company, had back-to-back meetings with business partners, resellers, interviewers and friends, whilst still finding time to speak to passers-by at the booth. "I'm very pleased we got the chance to meet with Nvidia, Disney, SketchUp, FormZ, McNeel, Nokia, Pixar, and so many others to discuss possible projects, get their feedback and strengthen corporate ties," said Victor. Meanwhile, Angel Tena (RealFlow Technical Director) and Juan Cañada (Maxwell Render Technical Director) didn't stop demo'ing and chatting to clients at the NL booth. Angel handed out whitepapers on a new RealFlow shading toolkit for RenderMan and he also ran an in-depth RealFlow demonstration at the neighbouring Digital Tutors booth, with much interest from exhibition visitors. Juan spent much of his time explaining the technical side of things to Maxwell newcomers and experts, and catching up with forum familiars and old friends like Mike Verta (Maxwell Render A-team). "Siggraph is just great for meeting people you only know from the forums and online communities. It's good to finally put a face with the name" said Juan Cañada. "So many Maxwell Render users dropped by the booth just to say thanks or congratulate us on a great product. It's



extremely encouraging to see that people are enjoying a program we have put so much work and effort in," Juan continued. Phil Dickson (Business Development Manager) and Maya Velazquez (Reseller Coordinator) were taking care of the commercial side of things, keeping in touch with resellers and partners, and meeting with important clients and customers. "Siggraph is non-stop activity, work, and fun. It is great to meet people face to face, and it gives us the opportunity to talk to customers and prospects about what is important to them," said Phil. After the Siggraph exhibition, the NL team spent August 10 at the Vismasters DMVC where Mike Verta did an impressive real-time presentation of Maxwell Render. Mike explained how easy to use and set-up Maxwell Render is, while creating a complex interior scene, live on screen, and rendering it in the background.

NEXT LIMIT PRESENTS REALFLOW FOR RENDERMAN WHITEPAPER

The RealFlow™ development team has been working hard on a new toolkit for shading RealFlow particles in large quantities through RenderMan™ renderers. These tools solve meshing issues and the related problem of creating very heavy and hard-to-handle files. The new toolkit offers two different approaches to render a scene in RF4 without having to make a mesh. The first approach, called FlowTracer™, is a ray-marching technique that samples part of the fluid to construct information about the whole, at render time. The second approach covers FlowParticler™ and FlowMesher™, which both generate various types of geometry (polygonal meshes, sprites, points) at render time. A whitepaper which further explained these new techniques was presented at Siggraph 2007 and received an enthusiastic response from RealFlow users and potential testers.

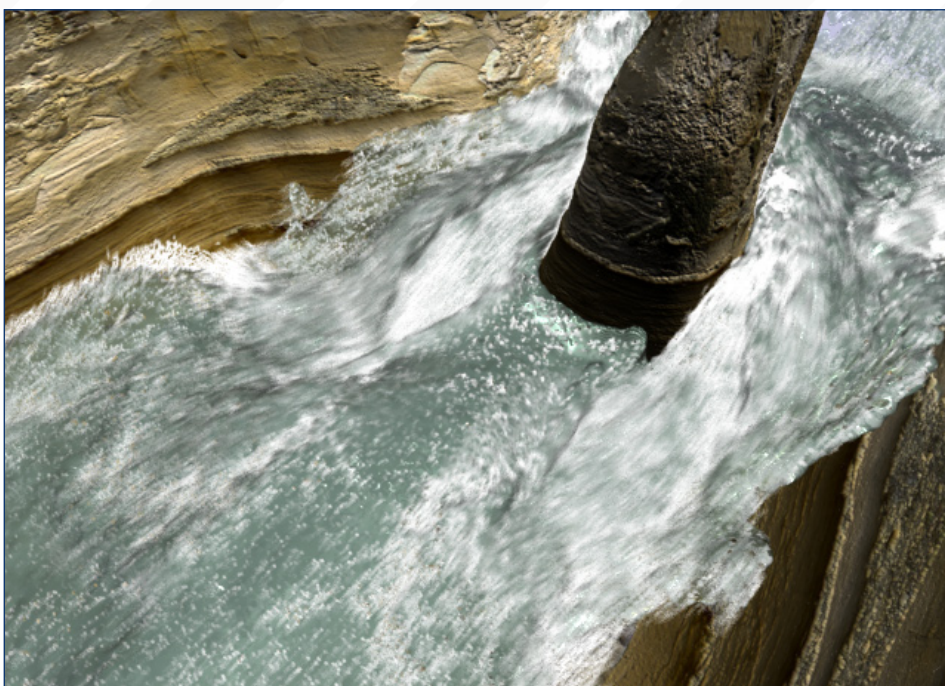


NEXT LIMIT SHOWCASES FIRST MAXWELL DISPLACEMENT RESULTS

The first testing results of the long-awaited Maxwell Displacement stunned more than a few passers-by at the NL booth at Siggraph this year. Next Limit's proprietary displacement method goes many steps beyond micro poly displacement (MPD). One of its main advantages is that even very fine or large



Maxwell Displacement Results



RealFlow Renderman

displacements require very little extra memory. For example, you can easily create very sharp, fine details, something that would be difficult to do with MPD without using hundreds of megabytes of RAM. Maxwell's displacement uses a new technology which is not triangle-based (which increases memory usage); the only limit is the detail in the displacement map. The great feedback at Siggraph has encouraged the Maxwell development team even more to push this feature to perfection.

CONTACT & INFORMATION www.nextlimit.com



Maxwell Displacement Results



Maxwell Displacement Results



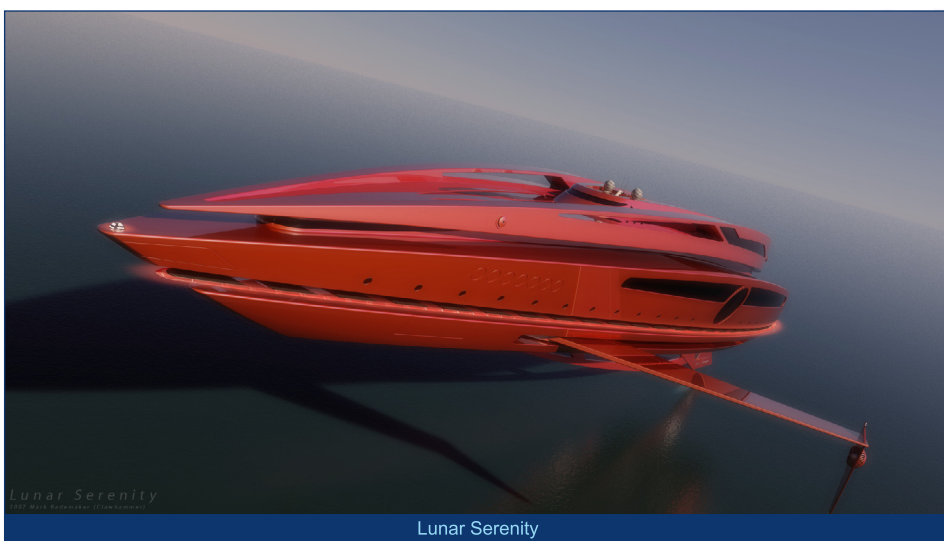
Being that San Diego is their home town, nPower felt especially blessed. They had a choice spot at this year's show directly at the front of the show; 5 rows left of Autodesk in booth 303. Meeting fellow artists and designers is one of their passions. They found it's a great opportunity to find out what's on your mind and show off their newest work.

FEATURED ARTIST MARK RADEMAKER.

This year nPower had a great show line-up with nPower Artist



and Designer of the Month, Mark Rademaker. Joining them from the Netherlands and making guest appearances throughout the show, Mark took them through his Power NURBS modelling workflow on his newest Federation Star Fleet design. See all of Mark's work on nPower's Artist of the Month page. Those who stopped by early picked up a signed limited edition poster of Mark's latest work, 'Lunar Serenity'.



Lunar Serenity



Integrating high performance geometric modeling solutions.
www.npowersoftware.com



ERIC PINKEL

nPower's own resident in-house artist, Eric Pinkel was once again on the show floor demo'ing the latest nPower products, answering

questions, and sharing insider tips and tricks.

If you have gone through any of the online tutorials then you will know Eric's work. Early visitors to the booth could also pick up a limited edition poster of Eric's nPower Harley.

PRODUCT RELEASES

nPower Software (a division of IntegrityWare) announced the native translation of Pro/Engineer files directly into Autodesk® 3ds Max®/Autodesk® Viz® with the release of Power ProEtoMax. Their popular Power Translators plug-in for Autodesk® 3ds Max® has become the premier solution for visualising, animating and rendering CAD models using the powerful Autodesk® 3ds Max® platform. Now nPower Software further facilitates the rendering of native Pro/E models and assemblies through its new Power ProEtoMax translator. Power ProEtoMax greatly improves the work flow efficiency for design visualisation; Pro/E users no longer have to spend days or weeks translating their high quality surface and solid models into imprecise polygonal models or intermediate formats, and then struggling to generate high quality renderings. Now with Power ProEtoMax, Pro/E users can import their high quality models directly into Autodesk® 3ds Max®/Autodesk® Viz® for high quality rendering, animation, and so on without intermediate formats, and without loss of precision. Native Pro/E translator leverages IntegrityWare's precise geometric representation to generate extraordinarily smooth, crack free renderings without polygonal artifacts. Power ProEtoMax opens a streamlined,



Model imported and rendered using Power Translators.

direct portal to the advanced 3D modelling and rendering environment of Autodesk® 3ds Max®/Autodesk® Viz®. Power ProEtoMax is the premiere solution for Design Visualisation of native Pro/E models. Dealing with large data is very important, and Power ProEtoMax is designed to handle the large data sets typical of CAD models. Power ProEtoMax also contains all the necessary tools to clean up, prepare and render Pro/E models. No designer who uses both Pro/E and 3ds Max®/Autodesk® Viz® should be without this essential tool.

POWER PROETOMAX FEATURES

Power ProEtoMax contains the following features: Native translation of Pro/E models/assemblies; import precise trimmed NURBS; user control of tessellation for display; rendering; high quality mesh generation; clean up of imported data; optimized for large assemblies; intelligent snapping.

NATIVE TRANSLATION OF PRO/E FILES

You can now directly import native Pro/E model and assembly files for optimum throughput. Maximise your rendering efficiency and quality using the native translation directly in the 3ds Max rendering environment. High Quality Mesh Generation: you want to produce the highest quality renderings possible. Power ProEtoMax gives you the power with detailed control over the tessellation quality; you can control the level of detail, the maximum edge length, arc length, and so on.

CLEAN UP TOOLS

Power ProEtoMax intelligently imports the CAD data, and will automatically sew disconnected surfaces that should be sewn together. It also



Translated model from Akira Ota (using Power Translators).

includes tools for cleaning up imported data. You can sew faces together, flip face normals, trim and un-trim, project curves, apply materials to faces, and other editing options. You can trim surfaces by curve projections or surface intersections. One of the great things about Power ProEtoMax is that, even when your Pro/E data is not correct, you can use the powerful Power ProEtoMax editing tools to clean up the models before rendering or animating.

LARGE ASSEMBLIES

Power ProEtoMax includes special memory management tools to effectively deal with the typical large CAD models and assemblies.

SNAPPING TO IMPORTED DATA

Users can intelligently snap to imported NURBS surfaces and solids for editing and clean up operations. You can snap to edges, faces, vertices, edge midpoint and end points, greatly facilitating associative construction techniques.

PRICING & AVAILABILITY

Streamline your CAD design visualisation workflow with Power ProEtoMax, and unleash the power of your creativity. Power ProEtoMax sells for \$2495. Power ProEtoMax can be purchased at the nPower Software on-line store (www.nPowerSoftware.com/store.html), and through various resellers around the world. A free 30 day evaluation copy can be obtained by contacting nPower Software or one of the nPower Software resellers.

NPOWER SOFTWARE

nPower Software LLC is a company founded by IntegrityWare, Inc. (www.IntegrityWare.com) employees to market the technology developed by IntegrityWare over the past 8 years into the end-user graphics plug-in market.

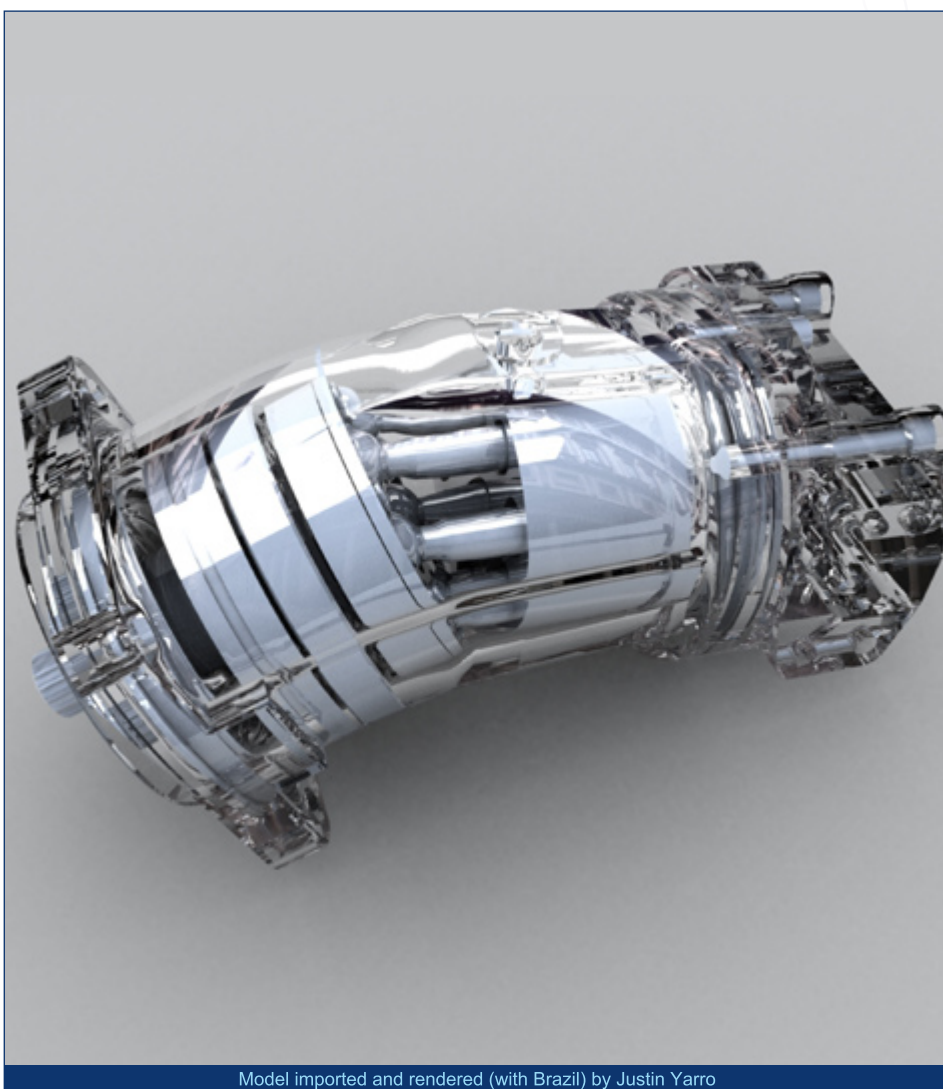
CONTACT & INFORMATION

David Gill, VP of Product Development:

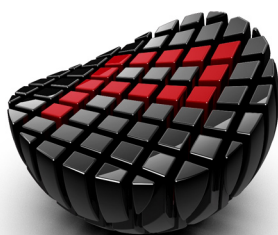
DGill@nPowerSoftware.com



Model imported and rendered by Toru Kosaka using Power Translators.



Model imported and rendered (with Brazil) by Justin Yarro



PIXELLEXXIS

Systems & Technologies

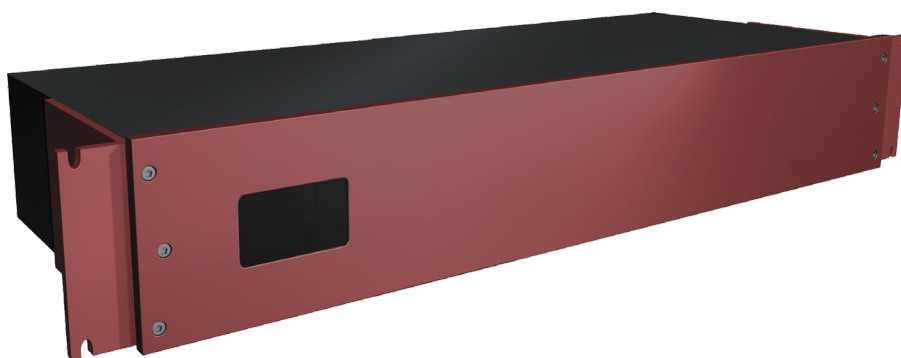
PIXELLEXXIS SYSTEMS & TECHNOLOGIES

Parallel-processing and graphics integration leaders, Pixellexis Systems & Technologies showed the final prototype of their ground-breaking RED BOX multi-core processor at Siggraph 2007. RED BOX was made available in Q4 2007. Pixellexis' flagship product, RED BOX wowed Siggraph attendees with its high-speed transport and incredibly fast floating-point processing. RED BOX boasts 16 TigerSHARK® DSP processors; allowing artists to achieve -right on their PC - a maximum of 57.6 Gigafllops and I/O speeds as high as 8GB/sec. Ideal for any number of functions requiring quick number crunching, from 3D rendering to image compression codec's and processor intensive industrial imaging applications; RED BOX offers unparalleled processing power to graphics and video professionals on time-challenged

schedules: 3D Ray Tracing, Video Editing/ Compositing, Complex Sound Processing, Architectural Rendering & Medical Imaging. "Our technologies address primary needs of professionals across a broad range of markets and we are dedicated to providing these artists the best tools and integration support to assist them in completing their render-intensive projects on schedule," remarks Pixellexis president Stefany Allaire. "With RED BOX, we've pushed the envelope wide open and believe this product is on target to very much revolutionize their workflow."

PIXELLEXXIS SYSTEMS & TECHNOLOGIES

Based in Canada, Pixellexis are leaders in providing parallel processing and graphics



Chryo

integration solutions to professionals across a range of industries for applications including video editing, 3D ray tracing, medical imaging, complex sound processing, and any other areas where fast processing is required. The company is dedicated to providing client satisfaction through direct support and a long-term commitment to helping them achieve their individual vision. For more information, visit Pixellexis on the web at www.pixellexis.com.

CONTACT & INFORMATION

For a personal demo or to discuss partnership opportunities, please contact:

Rick Balabuck at +1 310 386 7293

Or: Stefany Allaire at +1 541 927 6924



RedBox

Pixologic®

RELEASE ZBRUSH 3.1

Pixologic, the maker of ZBrush announced the release of the latest version of ZBrush - the leading 3D Sculpting, Painting and Texturing Software Application for filmmakers, game developers and artists worldwide. Geoff Campbell, CG model supervisor at Industrial Light & Magic said about his team's character work in *Pirates of the Caribbean 2 & 3*: "ZBrush allowed us to get in there and just sculpt a form. I don't think we would have achieved the level of detail any other way. ZBrush gave us a level of complexity we've just never had before".

"ZBrush does things you simply can't do with any other program" says six-time Academy Award winning artist, Rick Baker. "The design community once again embraces ZBrush as their essential tool for developing concepts to presenting entire projects," says Jaime Labelle, General Manager for Pixologic, Inc. Labelle continues, "Our goal has always been to deliver the technology that allows artists to create in an immersive digital environment that's as familiar to them as their traditional studios."

ZBRUSH 3.1 INTRODUCES:

New Brush Palette; new Brush Features; Color Mask and Back-Face Masking; ZMapper; Displacement Exporter; Reproject Higher; Subdivision Levels; Poseable Symmetry; User Assigned Hotkeys; Support for square alphas; Refined User Interface.

PRICING & AVAILABILITY

ZBrush is available now at www.Pixologic.com for \$595. ZBrush is also available worldwide from Pixologic authorised resellers. Registered Macintosh users who are able to launch Windows applications are also invited to take advantage of the free-of-charge access to this Windows update.



ZBRUSH

ZBrush is an integrated 2D/2.5D/3D sculpting, modelling, texturing and illustration environment. ZBrush's innovative and revolutionary set of real-time sculpting, texturing and deformation tools are used in major film studios and game companies worldwide. Its instant feedback and real-time response makes it the most natural feeling digital sculpting tool available today.

PRESENTATIONS FROM INDUSTRY ARTISTS...

IAN JOYNER

Ian Joyner, a freelance artist and formally a Character Modeller at Blur Studios, specializes in Character Modelling, Digital Sculpting, Texturing and Design. Ian had been a Character Modeller at Blur Studios for over 2 years. In that time he worked on everything from feature films, ride films and critically acclaimed video game cinematics. Before coming to Blur, Ian worked freelance for various companies and with his free time entered and won one of the original CGNetworks' Challenges. Ian has also worked as a beta tester for a variety of high profile software packages including ZBrush 2 and ZBrush 3. Ian's work can be seen in many projects including *X-men Legends 2*, *Brothers in Arms*, *Incredible Hulk: Ultimate Destruction*, *Warhammer Age of Reckoning* and *Rise of Legends*.

[Ian's ZBrushCentral User Gallery](#)

[Ian's Website](#)



Ian Joyner

DAMIEN CANDERLE

My first job was in a small advertising company where I did 2D visuals for print advertising using Photoshop, and some 3ds Max work. I worked there for 4 years. It was a really great experience and I learnt a lot there about how to improve my skills and how to make good-looking images. It's also where I learnt and studied how to make good-looking renders. Sometimes I had to make a renders of industrial products as realistic as possible. I also worked for 3 years at Eden Games. This was another great experience and I was very happy to work for such a great games company. It is there that I really improved my mechanical modelling skills; first I was modelling cars for *Test Drive Unlimited* then switched to organic modelling for *Alone in the Dark*. I now work as a freelance artist and at Ubisoft. It's a different way to work, but what is really great about it is that you can work on different projects and meet lots of new people.

[Damien's ZBrushCentral User Gallery](#)

[Damien's Website](#)

SCOTT SPENCER

Digital Art Director at Gentle Giant Studios, Scott works in various media including digital characters for film, broadcast, games, as well as physical sculptures for concept design, promotion, and other applications. Credits include *Iron Man*, *Harry Potter 5*, *XMen 3*, *Species 4*, *Pumpkinhead 3*, and others. Currently Scott is working on the creature and character designs for Sega's remake of the classic game, *Golden Axe* as well as the *Iron Man* film and game. As a leading Digital Sculptor and a longtime beta tester and consultant to Pixologic, Scott is the author of the Official ZBrush to Maya ZPipeline guide as well as several popular video tutorials. He holds a BFA in Animation with a minor in Drawing and Anatomy from The Savannah College of Art and Design, followed by further study of classical figurative sculpture at The Florence Academy of Art, Italy. He has lectured at Weta Workshop as well as Pixar. In his spare time he works even more (and drinks too much coffee).

[Scott's ZBrushCentral User Gallery](#)

[Scott's Website](#)



Scott Spencer



Damien Canderle



Scott Eaton

SCOTT EATON

Scott is currently a Creative Technical Director at Escape Studios in London, where he divides his time between production and lecturing. At Escape he founded the Artist Anatomy for Digital Artists program. He has taught and consulted for many leading post-production houses and games studios, and his client list includes Pixar, the Mill, Sony Computer Entertainment, and Microsoft Game Studios. Scott received his master's degree from the MIT Media Lab and subsequently studied traditional fine art at the Florence Academy of Art, Italy.

[Scott's Website](#)

LIMITED EDITION FIGURINES

Acclaimed artist, Hiroshi Yoshii designed ten unique figurines for the first 100 people to buy ZBrush 3 at Siggraph. These limited edition figurines are hand-painted and individually signed and dated by Hiroshi Yoshii himself. Mr. Yoshii is one of the most acclaimed digital artists in Japan. He is a pioneer in the use of Corel Painter to make digital images in the Japanese illustration world. He freelanced as an illustrator and created various characters for major TV programs, commercials, corporate web sites, campaign and events. "My 3D characters are created by a harmonious combination of beauty, ludicrousness, and comicality."

See how these figurines were created here:

[Part 1](#) | [Part 2](#)

[Hiroshi's ZBrushCentral User Gallery](#)

[Hiroshi's Homepage](#)

PIXOLOGIC INC.

Founded in 1997, Pixologic Incorporated - www.pixologic.com - develops and markets innovative software products for digital artists.

The privately funded company is based in Los Angeles, California, with Research and Development located in Silicon Valley.

www.Pixologic.com

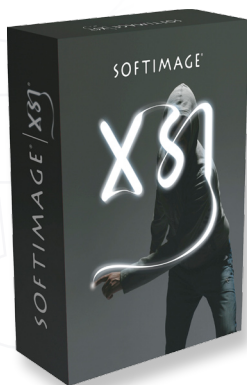
www.Pixologic.com/zbc

www.Pixologic.com/docs



SOFTIMAGE | XSI

Softimage Co., a subsidiary of Avid Technology, Inc. (NASDAQ:AVID) announced the latest versions of its 3D animation software packages: SOFTIMAGE|XSI® 6.5 and SOFTIMAGE|FACE ROBOT® 1.8. Softimage also announced plans to repackage its Essentials and Advanced versions of SOFTIMAGE|XSI 6.5 software to meet the specific needs of artists and studios, respectively. The latest version of SOFTIMAGE|FACE ROBOT offers enhancements for game development pipelines, along with hours of new training material. SOFTIMAGE|XSI 6.5 and SOFTIMAGE|FACE ROBOT 1.8 software are expected to be available Fall 2007, and the company demonstrated these new products at the SIGGRAPH 2007 convention. "Since our founding by Daniel Langlois, twenty years ago, Softimage has always prided itself on helping 3D artists unleash their creativity and to make the impossible come to life," said Marc Stevens, vice president and general manager for Softimage. "Once again, we have been listening to our customers and prospects and we followed their advice when we made these improvements to our features, packaging and pricing. We believe that the changes we are making will set a new standard for value and productivity in the industry,"

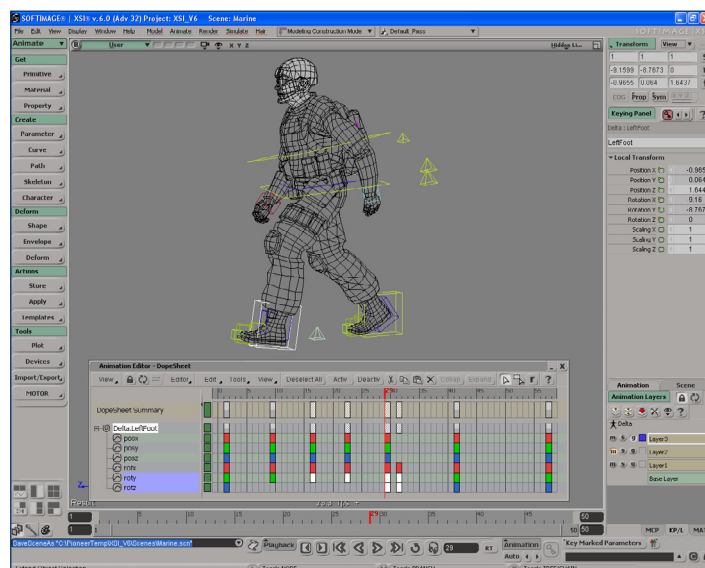


NEW IN SOFTIMAGE|XSI 6.5

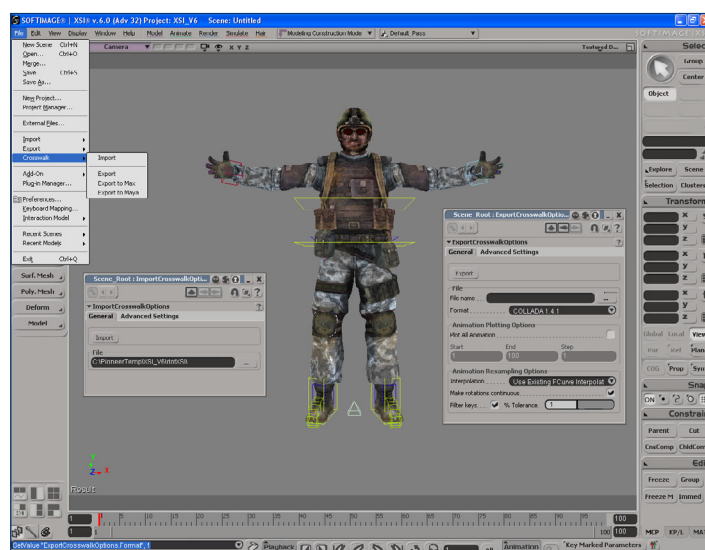
Both SOFTIMAGE|XSI 6.5 Essentials and Advanced software will include more than thirty enhancements that were developed for key customers such as

Lionhead Studios, Valve, EA, Animal Logic,

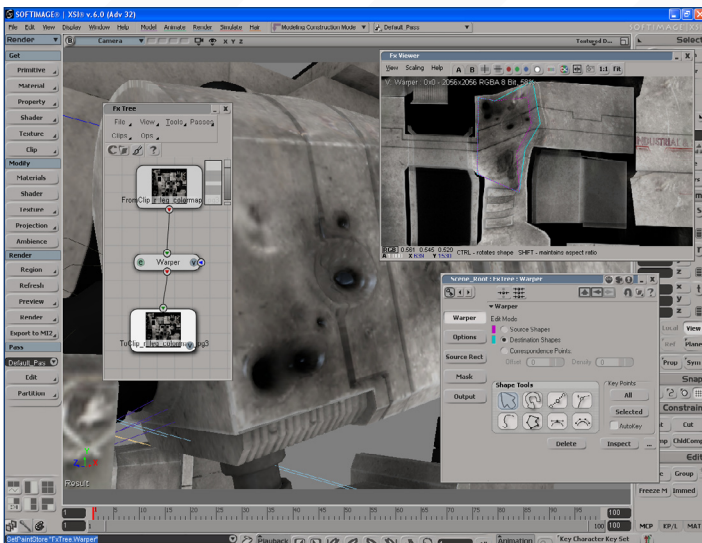
Nerdcorps, Pandemic and NCSoft. Some of the new enhancements, which improve production efficiency and meet the specific workflow needs of the game development, visual effects and visualisation industries, include: HDR (high dynamic range) rendermap support; Additional SDK (Software Developer's Kit) APIs (Application programming interface); UV Editing enhancements (2D image data on a 3D model); and Enhanced audio support. In addition, each SOFTIMAGE|XSI 6.5 application delivers specific features designed to meet the needs of target customers: SOFTIMAGE|XSI 6.5 Essentials – equips artists with the features they need to create compelling 3D



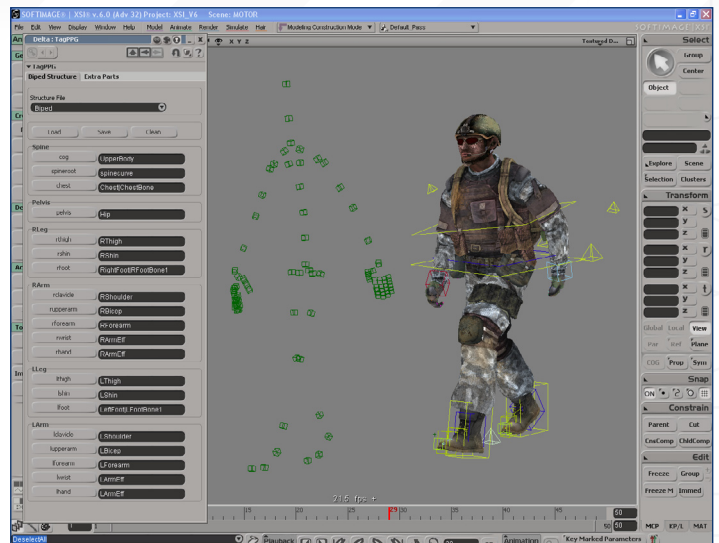
Accelerated Animation : Animation layers in XSI 6 let artists add keyframes on top of existing animation interactively and non-destructively.



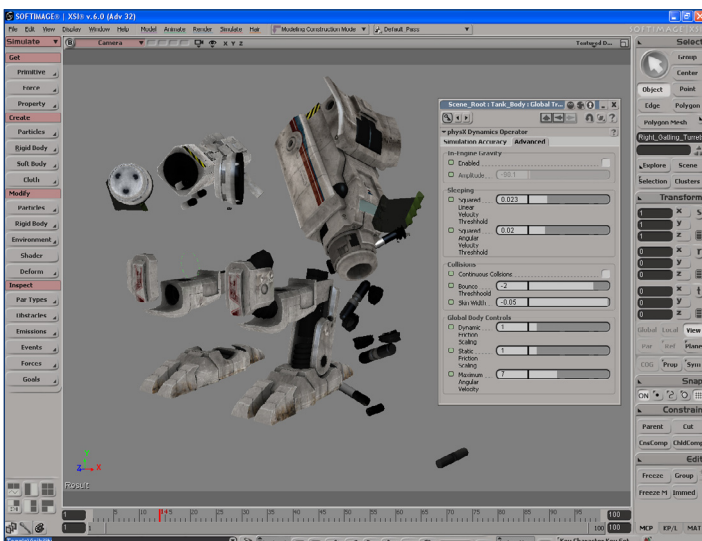
Crosswalk Interoperability : XSI 6 Crosswalk features make it easy to get 3D data into and out of other animation packages.



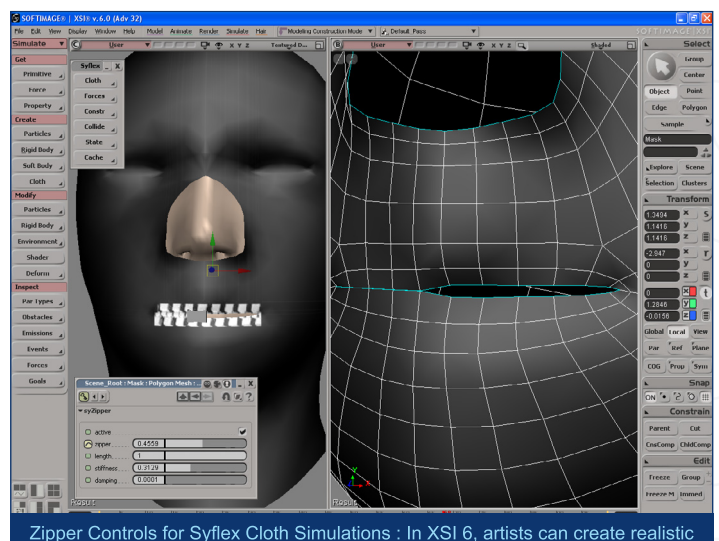
Built-in Elastic Reality : The morph and warp operators in the XSI compositor let artists distort texture maps and image-based lighting interactively.



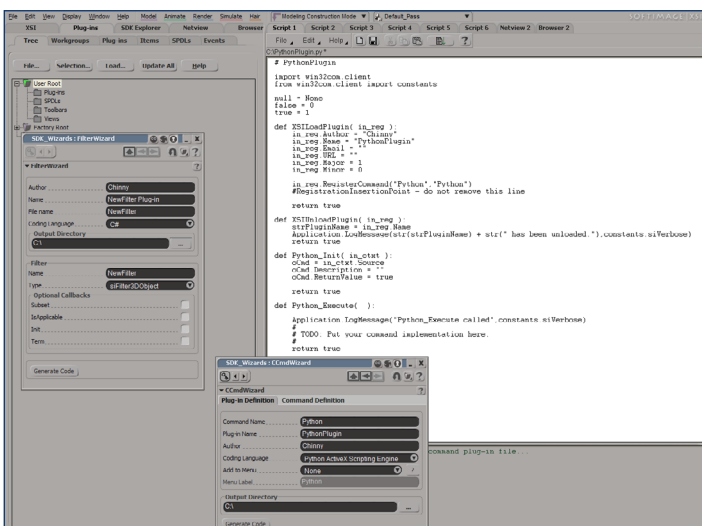
MOTOR—Motion Transformation : MOTOR transfers motion between character rigs of arbitrary size and proportion.



Rigid Body Dynamics : XSI 6 offers artists compound shapes and in-game controls for Rigid Body dynamics.



Zipper Controls for Syflex Cloth Simulations : In XSI 6, artists can create realistic zippers on cloth fabric or clothing for 3D characters.



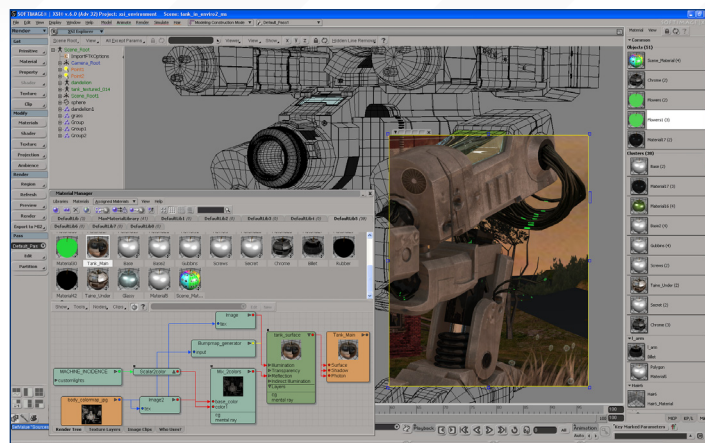
Flexible Scripting & Development : XSI 6 supports C#, Python v.2.5, and .NET compliant languages.

characters and content for games, film and television. The Essentials version now includes Hair & Fur, and Syflex Cloth capabilities. The price for Essentials will increase to \$2,995 USMSRP; maintenance remains unchanged at \$799 USMSRP, and upgrades remain unchanged at \$999 USMSRP. XSI 6.5 Essentials will only be available to new customers and customers on active maintenance. SOFTIMAGE|XSI 6.5 XSI Advanced – enables technical directors and studio IT managers to set up and run a creative animation facility with a robust toolset, including everything in the SOFTIMAGE|XSI 6.5 XSI Essentials package, plus Behavior, a crowd and behavioural simulation system, as well as five additional XSI Batch rendering licenses. The price for Advanced will decrease to \$4,995 USMSRP and maintenance will decrease to \$1333 USMSRP. Growing Third-Party Developer Community Since Softimage opened its rendering application programming interface (API) for the SOFTIMAGE|XSI 6 software, the community of third-party developers for SOFTIMAGE|XSI has shown impressive growth. While mental ray® software from mental

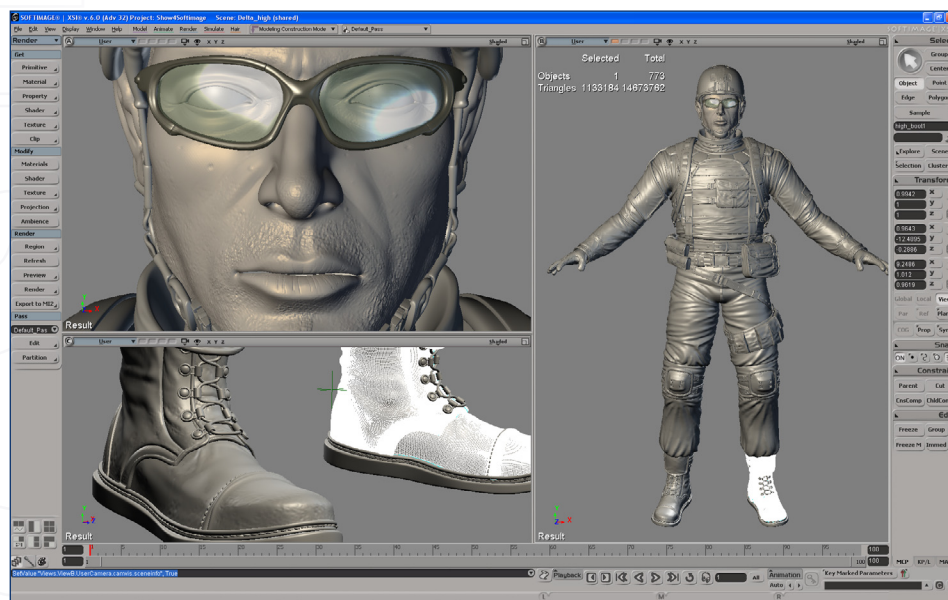
images® remains the deeply integrated core renderer in XSI software, the open API allows rendering technology partners to develop and integrate their respective render engines with a similar level of integration and control into SOFTIMAGE|XSI software.

SOFTIMAGE|FACE ROBOT 1.8

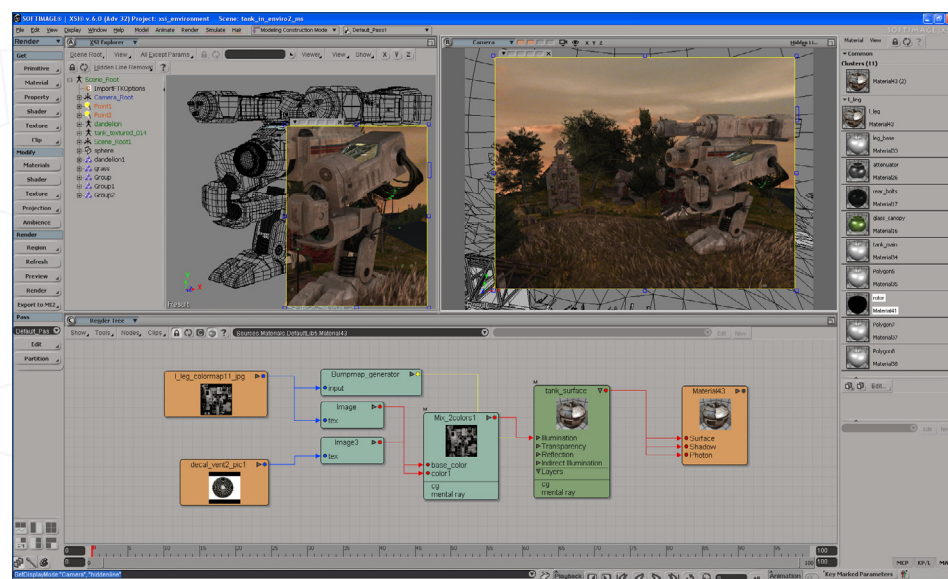
SOFTIMAGE|FACE ROBOT is an advanced software package that delivers life-like 3D character facial animation for use in games, film and television, and offers greater speed and control than any other commercially available solution. SOFTIMAGE|FACE ROBOT 1.8 will offer specific new features that focus on game development pipeline efficiencies, including: Crosswalk, MOTOR (motion transfer), Delta Referencing and Animation Layers, all of which are built on the



Quick Shade—Material Manager : Part of the Quick Shade technology in XSI, the material manager is a dedicated view for organizing, editing and assigning materials.



Delta Referencing : Delta Referencing technology allows multiple artists to work on assets without destroying each other's work.



Quick Shade—Shaderball : The core of Quick Shade technology is a fully customizable shaderball engine that generates thumbnails of materials.

SOFTIMAGE|XSI 6 core; a new shape rig export system – allowing users to export entire head blend shapes for use in XSI and Autodesk® Maya® software; improved game export pipeline – offering auto-enveloping, which delivers more accurate and higher quality results; enhanced training materials including seven ready-to-use preset head models and a 23-part training video covering the Face Robot tuning process.

SOFTIMAGE CO.

Softimage Co., a subsidiary of Avid Technology, Inc. provides intuitive, production proven tools that free 3D artists to create the world's most compelling characters in the film, broadcast, post-production and games industries. Its flagship product, SOFTIMAGE|XSI is the most complete and intuitive character animation solution available. Easily integrated into any CG production pipeline, XSI software enables 3D artists to create the most lifelike character performances. SOFTIMAGE|FACE ROBOT is the first commercial toolset that accelerates facial animation that empowers 3D artists to create, refine and re-purpose high-quality, lifelike facial animation in less time than traditional solutions. For more information about Softimage, please visit www.softimage.com.

CONTACT & INFORMATION

www.softimage.com

Image(s) courtesy of Softimage Co. and Avid Technology Inc.



The award-winning digital production studio and innovator showcased its diverse range of CG work and digital effects at SIGGRAPH 2007. The company displayed its astonishing work from *Spider-Man™ 3* and *Surf's Up*, two vastly different projects, each with a distinct look and opportunity for breaking boundaries into new realms of visual effects and CG animation, and previewed its upcoming work on *Beowulf*. "Imageworks has a 15-year history of providing technological ingenuity and creative solutions to the movie industry, enabling filmmakers and performers to fully explore their creative vision," said company president Tim Sarnoff. "SIGGRAPH is always a highlight for Imageworks and this year is no exception. We are proud to present our work on Spider-Man 3, Surf's Up and Beowulf, three projects that we know the SIGGRAPH audience will appreciate for their creativity and ground breaking visuals." In addition to these critically acclaimed films, Imageworks executives were also on hand to discuss its current slate of announced projects



which include *I Am Legend*, *Hancock*, Sony Pictures Animation's *Cloudy With A Chance Of Meatballs* and three recently announced Imagemotion™ performance capture films - *Maximum Ride*, *Neanderthals* and the untitled feature from Jerome Chen, the Academy Award®-nominated visual effects supervisor on *The Polar Express* and *Beowulf*. Imageworks participated in every aspect of the conference including the prestigious Electronic Theater programme, Animation Theater, panels, courses and special sessions.

ON THE SHOW FLOOR

In its tenth consecutive year, Imageworks presented its popular life drawing class, "Master Life Drawing and the Art of the Dynamic Pose" with Master Instructor Karl Gnass, author of *Spirit of the Pose: Sketchbook 1*. Gnass has been teaching drawing for over 35 years and has worked with Imageworks for the past 10 years instructing artists at the facility each week in his life drawing class. Topics included: Figure Drawing, Musculature, Dynamic Pose, Spirit of the Pose, Path of Action & Action and Rhythm.

"Sony Pictures Imageworks is dedicated to educating and developing talent for visual effects and animation," said Sande Scoredos, executive director of training and artist development at Imageworks. "Every year at SIGGRAPH we share our dedication to the arts and offer these extraordinary classes to attendees of the show."

ELECTRONIC THEATER

This year, Imageworks was honoured with three pieces for screening in the jury-selected Electronic Theater: *Spider-Man 3: VFX Highlights* (visual effects supervisor Scott Stokdyk), *Surf's Up: A Practical Guide to Making Waves* (visual effects supervisor Rob Bredow) and *Beowulf* (visual effects supervisor Jerome Chen).



Tobey Maguire stars as Spider-Man in Columbia Pictures' Spider-Man(TM) 3. Photo Credit: Courtesy Columbia Pictures

ANIMATION THEATER

The Birth of Sandman sequence from *Spider-Man 3* was featured in this year's Animation Theater programme.

SPECIAL SESSION

Digital Effects Supervisors, Peter Nofz and Ken Hahn and Animation Supervisor, Spencer Cook participated in a special session panel that discussed how, for the first time Imageworks produced fully articulated, performing CG characters entirely from dynamically generated particles and fluids for *Spider-Man 3*. These digital characters, which embodied key-framed performance animation, interacted with each other and with live-action characters in real and synthetic environments throughout the film.

COURSES

Presented by Rob Bredow, Animation Director David Schaub, CG supervisors Daniel Kramer and Danny Dimian, and effects animation supervisor Matt Hausman, this session offered a detailed look at the making of the animated documentary *Surf's Up* and the live-action camera implementation, character animation, wave effects, and rendering techniques that contributed to the film's unique look and style.

SONY PICTURES IMAGEWORKS

Sony Pictures Imageworks Inc. is an Academy Award® winning, state-of-the-art digital production studio dedicated to the art of visual effects production and character animation. The Imageworks production environment facilitates four diverse pipelines including live-action visual effects and character work, Imagemotion™ performance capture, all CG animation and Imageworks 3D stereoscopic. The company's achievements have been recognised by the Academy of Motion Picture Arts and Sciences with Oscars® for its work on *Spider-Man™ 2* and the CG animated short film *The ChubbChubbs!™*. In addition, two of



Tobey Maguire stars as Spider-Man in Columbia Pictures' Spider-Man(TM) 3. Photo Credit: Courtesy Columbia Pictures



Tobey Maguire stars as Spider-Man in Columbia Pictures' Spider-Man(TM) 3. Photo Credit: Courtesy Columbia Pictures

Imageworks' most highly regarded projects, the all-CG animated feature *Monster House* and *Superman Returns* were nominated for Academy Awards in the Best Animated Feature and Outstanding Achievement in Visual Effects, respectively in 2007. With these two nominations, Imageworks became the first studio to be recognised in the same year in these distinct areas, an indication of the diversity and quality of the company's capabilities. Other Oscar® nominated projects include *The Chronicles Of Narnia: The Lion, the Witch and the Wardrobe*, *Spider-Man™*, *Hollow Man*, *Stuart Little* and *Starship Troopers*, for a total of nine nominations. Most recently, Imageworks completed production on *Spider-Man™ 3* and the all-CG animation feature *Surf's Up*. Among movies currently in production are Sony Pictures' Animated short *The ChubbChubbs Save XMAS* as well as the features *I Am Legend*, *Hancock* and Robert Zemeckis' *Beowulf*, which also is in 3D stereoscopic production simultaneously.

CONTACT & INFORMATION

Rachel Falikoff, Sony Pictures Imageworks

Please visit: www.imageworks.com.

Email: rfalikoff@imageworks.com

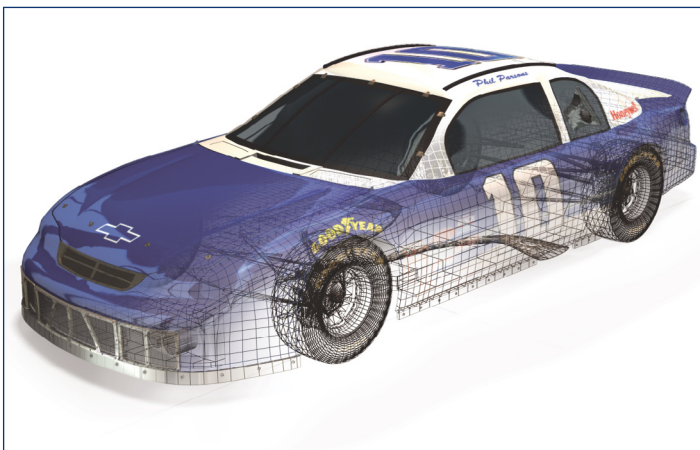
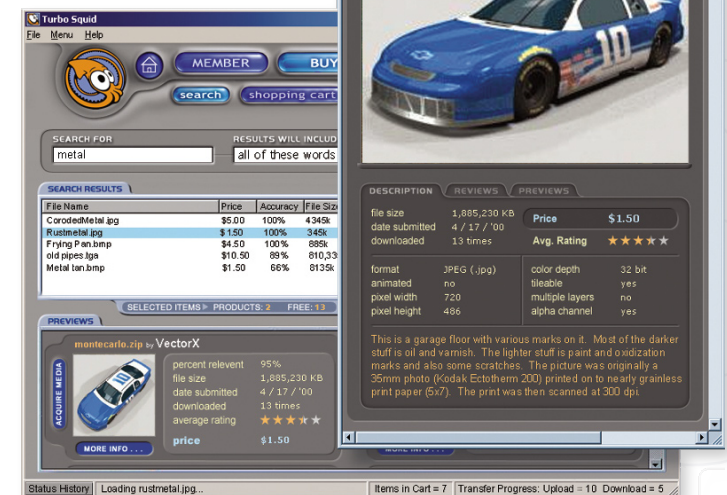


Turbo Squid went to SIGGRAPH. Over a thousand graphic artists, students, film developers and professionals in the 3D industry stopped by their booth, where they had the chance to meet and greet some of the masterminds behind their Autodesk Certified Animation Plug-ins and experience 'Tentacles', a free flash-based 3D application plug-in which integrates the entire Turbo Squid online library into your favourite 3D application. Plus, stoppers by learnt more about GameFlood, the premiere online destination for 3D artists, developers, and gamers to create, customise and play third-party video game content.

THE NEXT GENERATION VERSION OF TURBO SQUID IS HERE!

Tentacles is Turbo Squid's advanced, free flash-based plug-in that integrates the entire Turbo Squid online content library into your favourite 3D applications. It allows you quickly and efficiently access and search for 3D Models, Textures, Motion Capture files and much more - based on price, category, format

and more. Once you find the models you like you can compare the content you've chosen side-by-side so you can choose the assets that best fit your project's needs. Once you decide to purchase a product, just log into your Turbo Squid account through Tentacles and instantly purchase, download and drag-and-drop it from your shopping cart directly into your existing scene without ever having to leave your project. In addition to providing incredible time-savings for clients looking to purchase and download content, Tentacles also includes a free online File System to help you save, organise and back up your critical work files. Simply log into your Turbo Squid account, then save your 3D projects from within your core 3D application to the Tentacles File System. Once uploaded, Tentacles provides you with a secure, private archive for your work that can be retrieved only by you from any machine at any time. You can even upload other content that you don't want to lose such as pictures and text documents. Moreover, for teams working on single project collaboratively, Tentacles provides you with special private Workspaces to help keep everything and everyone organised as the project evolves. You simply create a new Workspace and email invitations to other co-workers you want to have join that project. Since all of this is done right within the Tentacles plug-in, a new Workspace can be set up and running within minutes. All files



subsequently uploaded to that Workspace (including files you've saved to your private File System and then dragged into the project) are then made available for your team to download, modify and use. You'll quickly find that having this secure central location for your most important files provides you with another valuable time-saving set of tools that will make you more productive in less time.

MAXIMIZE YOUR EFFICIENCY WITH THESE POWERFUL FEATURES:

Deep Application Integration:

With Tentacles you are immediately plugged into the entire Turbo Squid online content library and have that content at your fingertips right within

your favourite 3D applications whenever you need it. You no longer have to worry about breaking your workflow simply to find the content you want. Moreover, once you've purchased you'll be able to drag-and-drop the content into your existing scene from the shopping cart, eliminating the time consuming process of manually unpacking and arranging your files.

Search and Compare Products Intuitively:

Tentacles uses the exact same Turbo Squid website search engine within its architecture so that new and existing users alike can find what they need quickly from our online library. Once you find what you need, you can use Tentacles' unique Compare functionality to look at assets in a side-by-side fashion to view the vital statistics and determine which content fits your project's needs the best. No longer do you have to jump between web pages; make simple informed decisions from data presented in an easy-to-read format.

PURCHASE NOW OR SAVE FOR LATER

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Keeping your important data easily accessible and safe is an ongoing task. With the free Tentacles File System, you can now save your work to a secure, online, private File System that is tied directly to your Turbo Squid account. Save your 3D models from within your application and



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TURBO SQUID

Turbo Squid was the first company to offer the 3D artist community a complete pipeline to publish their assets to the Turbo Squid website and manage their own libraries of content. You'll soon discover how efficient the publishing process is when handled directly within your 3D core application through Tentacles, and how much easier it is to manage your own libraries. Publishing from Tentacles will instantly make your assets available for sale to the entire Turbo Squid community and will let you profit from your efforts with amazing ease and flexibility.

CONTACT & INFORMATION

www.turbosquid.com

totalTextures

v7:r2
Sci-Fi

This enormously improved version of the original texture collection now contains 642 individual Materials, (576 on v7:r1) comprising of over 2573 individual, hand crafted texture maps. Every Texture now has its own unique colour map, bump map and in some cases specular, normal maps and alpha maps. There is too much bonus material to mention, but alpha maps come into play, planet surfaces and hi-res star fields can also be found not to mention the wealth of content in the tutorial sections.....

Here is the CD's full contents:-

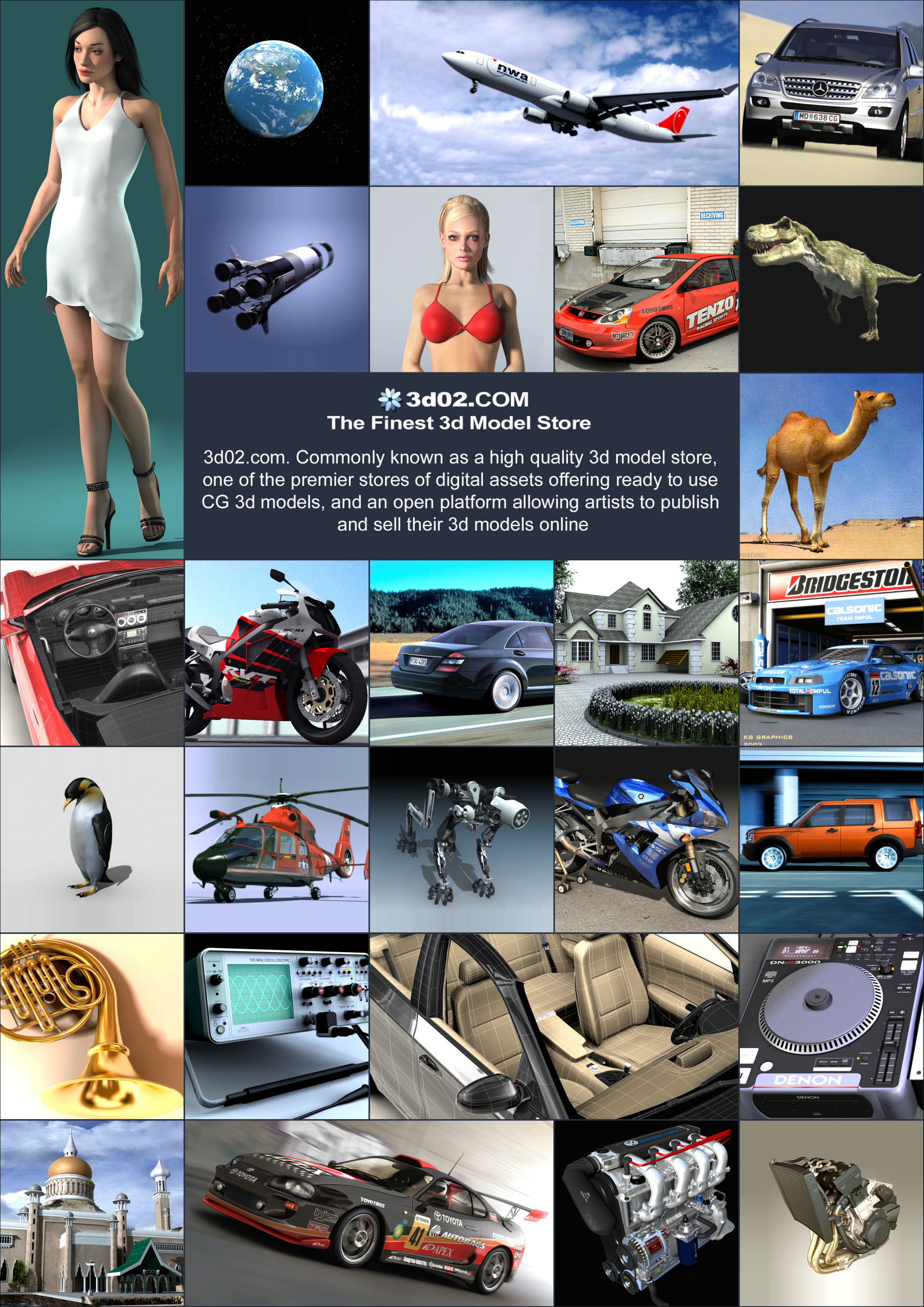
- * 14 Alien Sign
- * 17 Control Panel
 - * 8 Logo
- * 56 Number
- * 20 SS 'set'
- * 30 TPOD 'set'
- * 44 UNS 'set'
- * 49 Symbol
- * 27 Ceiling
- * 16 Container
- * 26 Damage
- * 8 Dirt Map
- * 9 Dish
- * 32 Door
- * 31 Floor
- * 27 Girder
- * 11 Gun Flare
- * 14 Handle
- * 13 Hatch
- * 9 Hose
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“THE DESIGN OF
FUTURISTIC CARS,
HOMES, CITIES AND
ENVIRONMENTS,
SIMPLY BECAUSE IT
COULD POSSIBLY
HAPPEN FOR
REAL ONE
DAY!”

DREAM PROJECT

This month, we have
asked 3D artists from a variety
of backgrounds and locations
around the world:

IF YOU COULD CHOOSE A
'DREAM' PROJECT TO WORK
ON, WHAT WOULD IT BE,
AND WHY?

Here's what they said...

DREAM PROJECT

ADRIAN TIBA

System Engineer, SC Infologic

Oradea, Romania

"My dream project is to work on a CG movie."

ANDERS LEJCZAK

Project Manager, Framfab, Malmoe, Sweden

"On the one hand, I would like to work on a major sci-fi flick at one of the big players, but on the other hand I would like to live in a house on the beach in a warm country and make a living from taking on commissions once in a while without lying sleepless at night worrying about tight deadlines."

ANDRÉ HOLZMEISTER

"Animate for feature films, or such studios like Blur, Blizzard, Dgic."

ANDRE KUTSCHERAUER

3D Designer, Studio Messlinger GmbH

Munich, Germany

"To create something virtually that later on becomes a reality and makes the world a better place."

ANNA CELAREK

Student, Vienna

"Never thought about that, usually I do what I like..."

BOGDAN

"There are many projects that I would have been really happy to participate in, and Star Wars is definitely one of my "dreams". Both the idea and the production itself are brilliant. The amount of CGI and FX is huge! When I think about the planning of this entire production, my adrenaline rushes sky high. Just imagine working on Jaba the Hutt, making rigging for General Grievous, writing scripts for the droids army and many, many more amazing state of the art VFX. There



image by Rich Diamant

are so many characters and FX in this movie; most of them are near to perfection making the movie a reference for CG."

HASRAF DULULL

Visual Effects Artist, The Moving Picture Company, London Soho.

"I would love to work on a Ridley Scott project (such as Blade Runner and Alien), because he is such an artist and visionary film-maker - I would shadow everything he does to make me as detailed as he is in his work."

DANA DORIAN

Director, Axis Animation, Glasgow, Scotland, UK

"I'd love to direct an animated feature because I love telling stories through animation. Feature films are also great because they tend to reach a wider audience than short films."

DANIEL VIJOI

"I love mechanical stuff combined with organic models. It would surely be an imaginary world with mechanoids and something misty in it. It should have imaginary creatures and environments around it. I like to explore new designs for these elements, to try something different to what others have done. I have

always been attracted by mechanical stuff around me, have studied those shapes and tried to resemble them in my artworks. This is why my favourite artwork that have created was "Mother care", which has a great story behind it and some nice-looking mechanoid creatures."

ERIC PROVAN

**3D Modeller, Sony Pictures Imageworks
LA, USA**

"I'd really like to work on a feature film. I feel like it would be a challenging experience and one from which I would learn a great amount."

EUGENIO GARCIA

**3D Illustrator & Animator, GrupoW
Saltillo, México**

"To work for a big movie, like The Lord of the Rings, doing matte painting or illustration."

GUSTAVO GROPPA

**General 3D Artist, Mamute Mídia
São Paulo, Brazil**

"I would like to be a 3D Modeller for a great fantasy production, creating highly detailed, realistic stuff and then see it come to life. I love realism and the creation of the impossible."



CESAR ALEJANDRO MONTERO OROZCO

CG Artist & Freelancer, Digi-Guys

London, UK & Mexico

"I think that talent is a tool that helps you attain happiness. The more talented you are, the more responsibility you have towards using it for you, and the rest of the world. After I die, I want to leave an example of hope. I want to make people smile and follow their dreams. My life is my dream project, because my life is my dream."

image by Cesar Alejandro Montero Orozco

JURE ZAGORICNIK

**Web developer & 3D Freelancer, Hal
interactive & 3D Grafika, Kamnik, Slovenia**

"Probably some kind of RPG game."

LIAM KEMP

"My current project is what I've always wanted to do: an animated show aimed at television. If it succeeds, then I will have my dream job..."

MATHIAS KOEHLER

**Freelance 3D Artist & Industrial Design
Student, Braunschweig, Germany**

"This would be a project where I am involved in all aspects; beginning with the idea/sketching phase until the final image/animation/product."

MATT WESTRUP

"It would have been a Star Wars movie. I was 7 when the original came out and it set me on the path to do what I'm doing now. Now they have all been completed I would like to see a project of mine get turned into a feature, or similar."

MICHAEL SEIDL

**3D Artist, Modelling & Rendering,
www.michaelseidl.com, Vienna, Austria**

"My dream project would be working for a big studio, working on a film with a good budget and with some interesting inorganic models to create, or doing some special effects."

NEIL MACCORMACK

**Freelance 3D Artist, Bearfootfilms
Geneva, Switzerland**

"The design of futuristic cars, homes, cities and environments, simply because it could possibly happen for real one day!"

NICOLAS COLLINGS

"Be the lucky guy who works on the main digital character of the next box-office movie, like for instance Davey Jones from Pirates of the Caribbean."

PEDRO MENDEZ

"Work on a PIXAR production."



image by Mathias Koehler



image by Eric Provan

PETE SUSSI

"Hmm... that's tough. I would love to do my personal short full-time and get paid for it, or work on a major motion picture. However, I'm getting more into broadcast work... I'd love to do graphics for the Superbowl. I think over the years it has set a standard in quality and excitement in sports graphics."

PETER SANITRA

3D Artist, ImagesFX, Prague, Czech Republic

"My own movie."

PETRA STEFANKOVA

"I am thinking of an animated music video or film where I could involve some of my surrealist 3D expressions, just because this is something that attracts me most and it's exciting to put all the elements, such as motion, colours, shapes, forms and even music together, and make them work."

SEAN DUNDERDALE

"A Gorillaz music video. I've always been inspired by the art of Jamie Hewlett and adore the style and daring qualities of the Gorillaz."

SORIN RADU

"I want to be part of a CG special effects team and work for a movie production."

STEPAN (O)NE GRAKOV

"I'd like to work on the development of an interactive environment for a game, for example. But it should be a really fresh and stylish idea for the game itself, not only for its visual engine."

SVEN RABE

3D Artist, Germany

"I guess it would be something like LOTR. Being part of such a incredible project must be an amazing experience."

TIZIANO FIORITI

Freelance 3D Artist & Digital Matte Painter

Italy



image by Stepan Grakov

"I wish to work on something which will remain alive in the future. Nothing is better than knowing that you have created a universal thought capable of speaking all the languages of this world."

TYCANE

3D Developer & Designer, NDG, Amsterdam

"My dream project would be to work with a talented group of animators/modellers on the creation of a CG movie for adults. And with that I don't mean XXX adults. But on something like, for instance, Final Fantasy Advent Children (though please let somebody more capable do the animating). With a few exceptions, I personally don't like many of the CG movies out there these days, because they're often more or less the same. In 2006, there were at least 6 movies out about talking animals. I would like to be a part of taking CG out of the children's corner and making people see that its not *only* for cartoons (as non-CG people call them), and not only for supplementing special effects. Advent showed that it could be done well, and also the other Final Fantasy film, even though it flopped, was great from a technical standpoint."

VOJISLAV MILANOVIC

General 3D Artist, Animated Biomedical Productions, Sydney, Australia

"A Pixar-like animated feature movie."

ZDENEK URBÁNEK

Student, Liberec City, Czech Republic

"It is a nice question... A dream project for me would be to work on a very good game; a game based on the world 40 years ago; a World War II based game with very detailed graphics, a nice story, animation, and a good game engine. And also good pay. Either that or on a CG film from the World War II period. And why? Because I like this period of time, not for the soldiers or for the death, but because the atmosphere of some historic places is, for me, emotional."

NEXT ISSUE:

Join us next month when we will ask artists the question:

"WHAT INSPIRED YOU TO BECOME AN ARTIST?"

JOAN OF ARC

complete character creation

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These 120 plus page, Downloadable PDF's are designed for ease of use to help beginners and intermediate level of artist alike in the creation of a female character. The tutorial takes you through the process of modelling, texturing and mapping to finally adding bones.

Chapter 1: Modeling of the Body

- Body

Chapter 2: Modeling of the Head

- Head, Ear & Assembly

Chapter 3: Modeling of the Accessories

- The Sword & Armour Legs

Chapter 4: Modeling of the Accessories

- Armour Bust, Hair & Glove

Chapter 5: Modeling of the Accessories

- Accessories & UVW Mapping

Chapter 6: UVW Mapping

- Sword, Clothing, Armour & Body

Chapter 7: Texturing & Hair

- Eyes, Skin & Hair

Chapter 8: Bones & Skinning

- Bases, Hierarchy & Skinning



Introduction:

Michel Roger's famous 'Joan of Arc' tutorial re-written for Maya by Taylor Kingston, Cinema 4D by Giuseppe Guglielmucci & Nikki Bartucci, Lightwave by Vojislav Milanovich and Softimage by Luciano Iurino and 3DCreative Magazine.com.

If there has been one single tutorial that has educated and inspired more budding 3d artists than anything else, this complete step by step project by Michel's must be it. The community is in debt to him.



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**Solutions for
Natural 3D Environments**

the

3DC challenge

3DCreative Magazine introduces the 'Challenge' Section of the mag. Every month we will run the Challenges, available for anyone to enter, for prizes and goodies from the www.3dtotal.com shop and also the chance to be featured in this very magazine! The 2D Challenge runs in the ConceptArt.org forums and the 3D challenge runs in the Threedy.com forums. Here we will display the winners from the previous month's challenges, and the Making Of's from the month before that...

Aye Aye

Stylised Animal challenge

In Association with



Stylised Animal Challenge

Aye-Aye

THE CHALLENGE

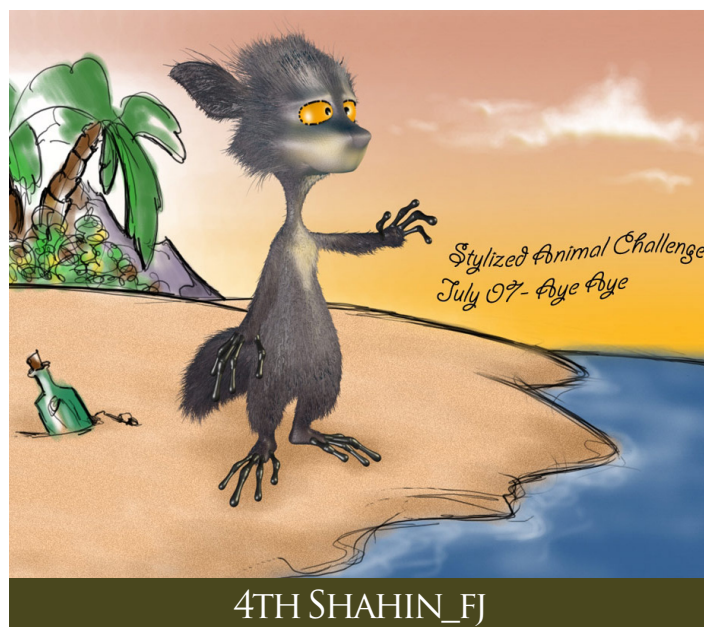
Welcome to the Stylised Animal Monthly Challenge. Each month we will select an animal and post some images in the forum thread as reference. All you have to do is to create a 3D image of this creature in a stylised/abstract/cartoon style, whilst keeping your creature instantly recognisable. We wanted to publish some content in 3DCreative Magazine on how to create stylised animals, such as you see in the many feature films and cartoon galleries. We thought this regular competition might bring in just the images/Making Of's that we need, whilst giving away great prizes and exposure. This month's animal was an **Aye-Aye**. Here you can see the top five placed entries, as voted for by the public...

WHAT ARE WE LOOKING FOR?

Funny and humorous entries which break the animal down to its most recognisable components; emphasize these in whichever ways you think best, and render your stylised/abstract/cartoon masterpiece. The rules are pretty laid back: please submit 1 x 3D render (minor post work is OK); it's up to you if you want to have a background or include some graphical elements or text on your image. Renders of the 800 pixel dimension sound about right, but the winners will be featured in 3DCreative Magazine, so if you can create some higher resolution images, too - all the better! There will be one competition per month with the deadline being the end of the month (GMT). For a valid entry, simply make sure your final image is posted in the main competition thread before the deadline. We require the top 3 winners to submit Making Of overview articles that will be shown on either 3DTotal or in 3DCreative Magazine. These need to show the



4TH PRAVEEN3D



4TH SHAHIN_FJ



3RD GEKUL

stages of your creation - different elements and some brief explanation text - of why, and how, you did what you did. We will format this into some nice-looking pages to give you some great exposure, and us some quality content. Each competition will have one main thread which starts with the brief at the top. All entrants should post all WIPs, give feedback, and generally laugh at the crazy ideas that are emerging each month...

CHALLENGE THREAD

The entire **AYE-AYE** competition can be viewed here.

The current challenge at the voting stage is:

CROCODILE

The current challenge taking place is:

HYENA

To join the next challenge, or to view previous and/or current entries, please visit:

www.threeddy.com

Or, for the 2D challenge, please visit:

www.conceptart.org

Or contact: ben@zoopublishing.com

LAST MONTH'S CHALLENGE WINNERS:

1. Michael van den Bosch
2. Paulo Ítalo Silva de Medeiros
3. Shahin Fathi Djalali

Read on for the Making Of their winning entries.....



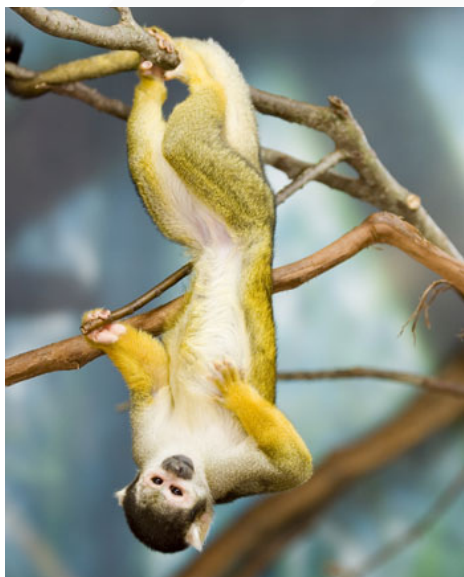
2ND DADDYDOOM



Stylized Animal Challenge :
"wire-walker aye aye" by Zinkete

zink
DESIGN
<http://zinkdesign.blogspot.com>

1ST ZINKETE



MAKING OF'S

Here are the Making Of's from last month's top 3 winning entries...

3RD - SHAHIN FATHI DJALALI

Shahin Fathi Djalali, a Master's Degree Industrial Design student from Iran, takes us through a "no-frills" approach to creating a stylised monkey...

CONCEPT

I started with a quick sketch of a stupid monkey looking towards the camera. Although a lot changed throughout the project, the overall concept remained the same (Fig01). I really tried to keep the scene very simple. In my opinion, monkeys are funny enough, and so there's no real need for any additional concept to make them even funnier. The main purpose of these challenges is about making stylised and funny animals - not funny situations for these animals to be put in (although this is acceptable, too).

MODELLING

Like my other models, I used a poly modelling technique for this one. I started from a sphere for modelling the head, and a combination of two spheres for the body's basic volume. The most difficult part was modelling the hands and their fingers, because I wanted to make them like



Fig01

babies' hands (this is one of changes from my very first concept). In fact, when I started the modelling process, I decided to make a baby-looking monkey, rather than a normal one (Fig02 - 03). During the modelling process, especially when I was working on hands and feet, I had to hide other polygons in order to have more control over the parts that I was working on. It's a really useful feature to be able to hide a part of your object,

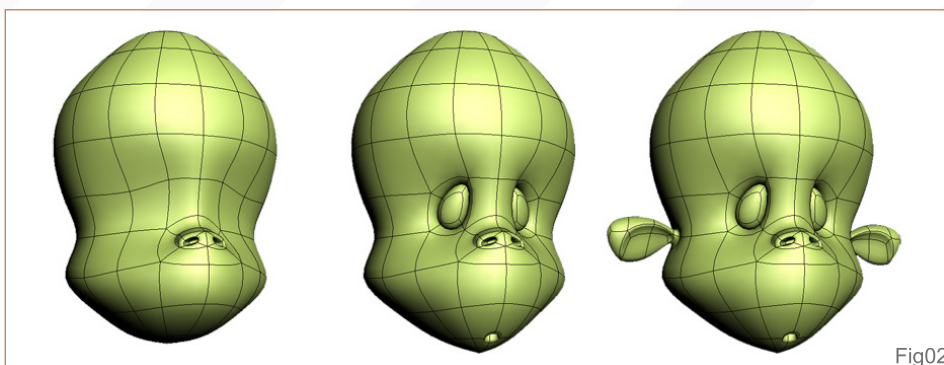


Fig02

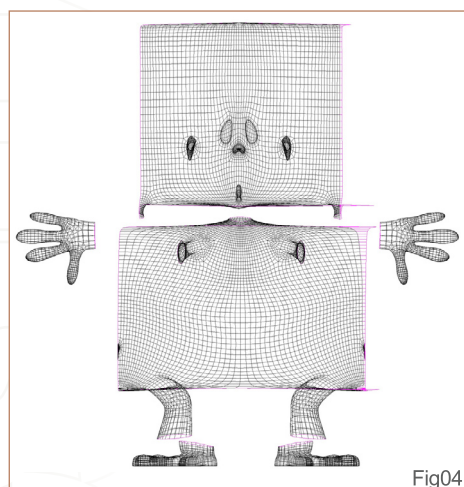


Fig04

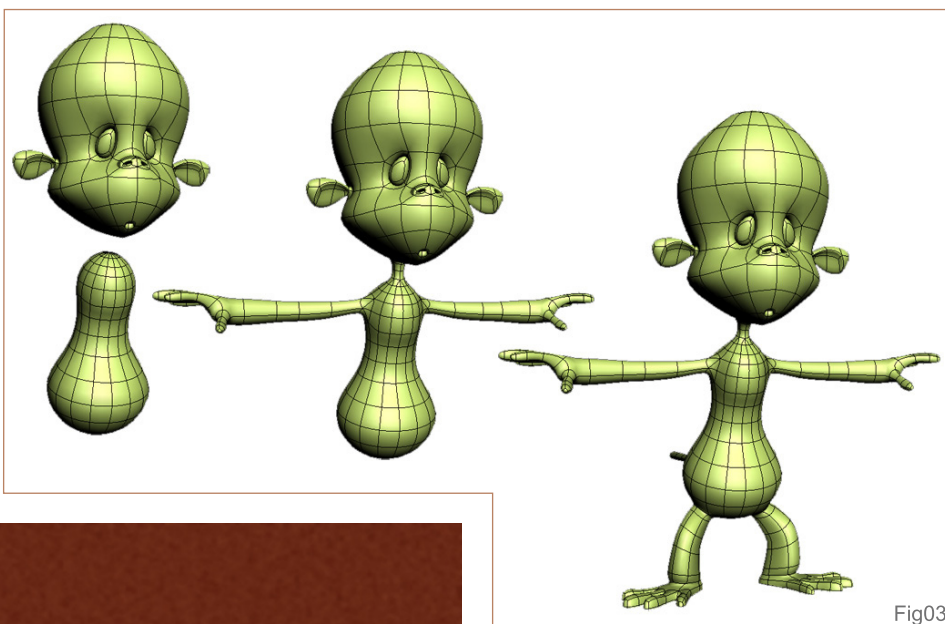


Fig03

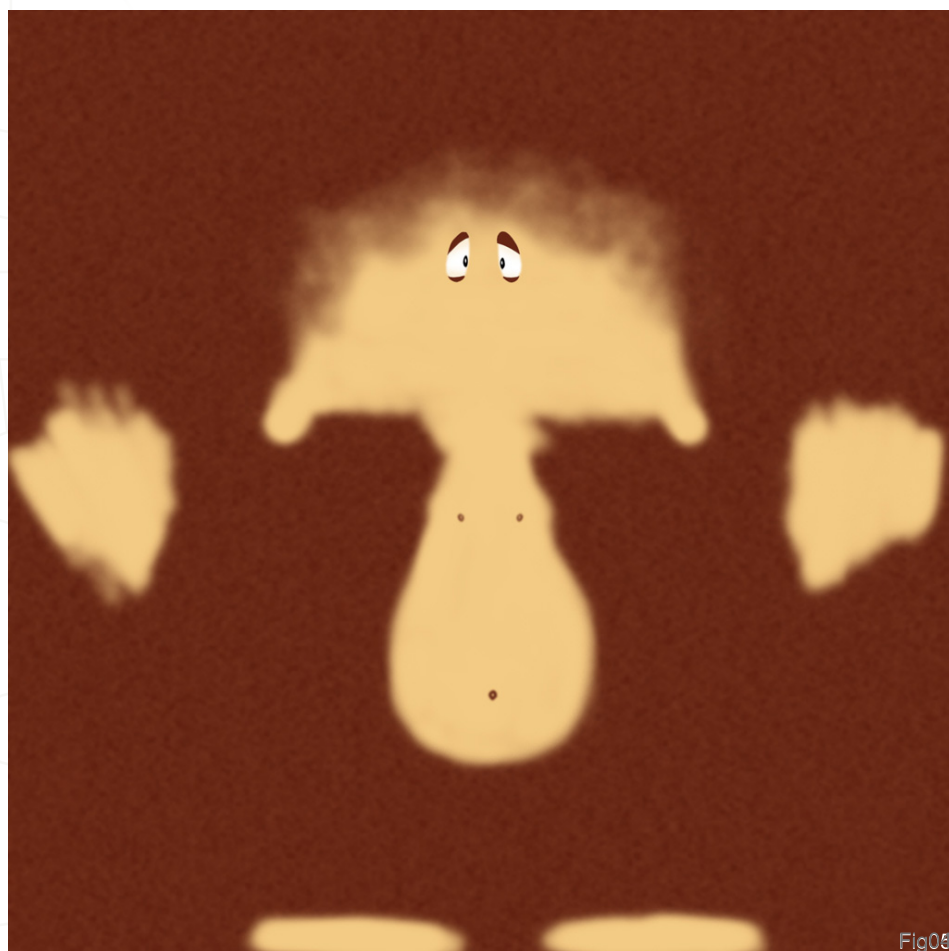


Fig06

because you then have the most control over what you are doing and you can work on each part in its own place. As you can see, the T-posed model looks a little taller than normal, because monkeys often bend a little when they are in their relaxed pose.

TEXTURES

After modelling, the mapping process began: the boring process of unwrapping the model and getting the texture template. Of course, I didn't bother unwrapping every single part of the object; I just detached the parts with different colours so that I could paint them more easily and blend them with the main colour. You can see the result in Fig04. I used this template for diffuse, bump & self illumination textures - all painted in Photoshop. You can see the Diffuse map here, in Fig05.

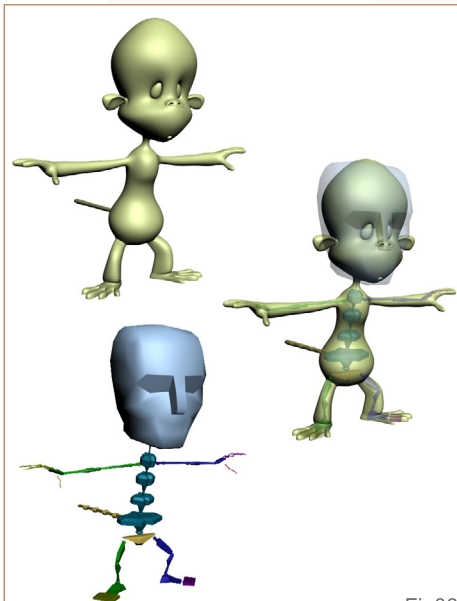


Fig06

RIGGING

Rigging gets much easier in later versions of 3DS Max. I used a biped structure for my monkey's skeleton (Fig06), and assigned it to the body with a skin modifier. I made the critical joint areas like the shoulders as thin as possible, so that rigging these parts didn't bother me too much.

MAKING THE FUR

Now this was the tricky part... For the fur, I used Max's hair and fur modifier and applied it to the T-posed model. When I wanted to put fur on the model, I realised that the texture template I had used for other maps was not useful for hair density or scale maps, so I had to select faces to grow hair on (Fig07). After growing hair on selected faces and styling them, the result came out something like Fig08. It's not really interesting at this stage, is it? I decided to correct that in post-production work. In fact, the final image is a hairless version of my monkey blended with a normal one!

RENDERING

My scene definition was so simple: after posing the monkey, I put it on a plane with a matte/shadow material that also had a Raytrace reflection map, and the background was a simple gradient. I used a Spot light in combination with a Sky light to illuminate the scene with a Lighttracer plug-in. I rendered two versions of the scene: with and



Fig07

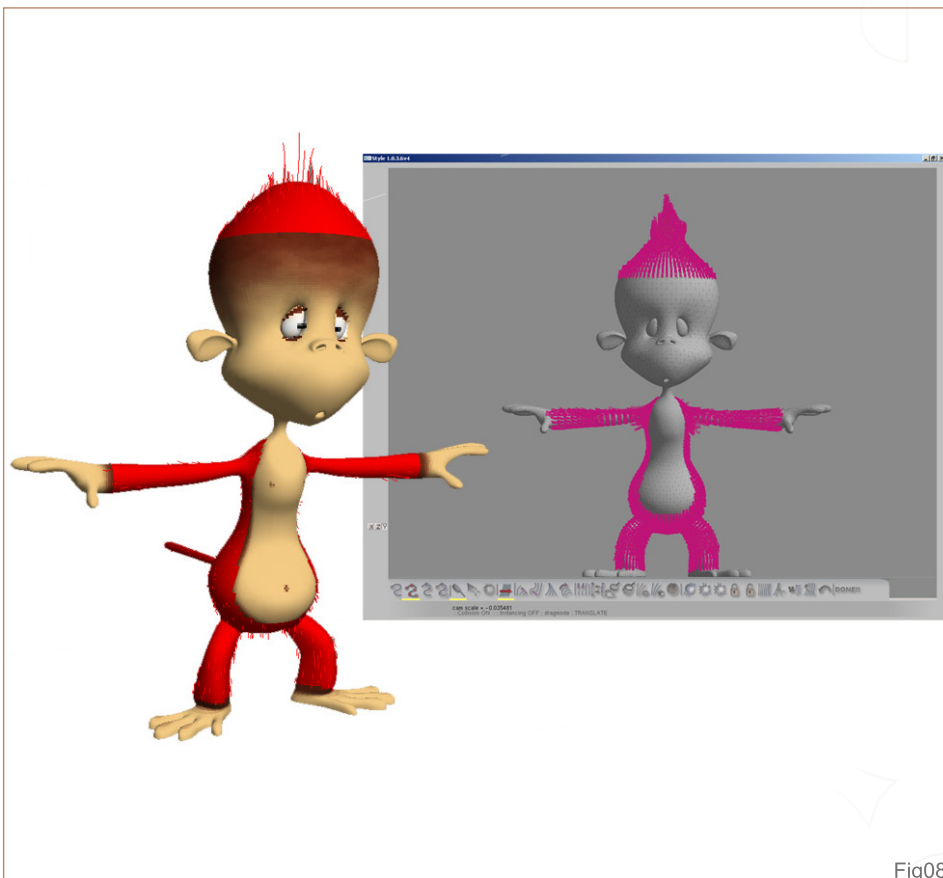


Fig08

without fur modifier (Fig09 - 10), and then mixed them in Photoshop to obtain the final result (Fig11). Well, that's it! If you have any questions or comments about this image, please feel free to email me - I'd be more than happy to receive some feedback about my work!

SHAHIN FATHI DJALALI

For more info on this artist please contact:

shahin_fj@yahoo.com



Fig09



Fig10



Fig11



2ND PAULO ÍTALO SILVA DE MEDEIROS

STEP 1

First of all, I made some sketches (Fig01) based on one of the photos from the challenge thread. The first version had too much fur, so I made an adjustment to avoid complex processes and focused purely on the styling.

STEP 2

With the concept done, I started the 3D modelling process in 3DS Max with a plane. Pulling the edges I gave shape to the monkey. As the objective wasn't animation, I went on modelling the character almost in the final pose to avoid rigging (Fig02), and modelled the toes altogether - like in a sculpture (Fig03).



ORIGINAL
PHOTO



Fig01

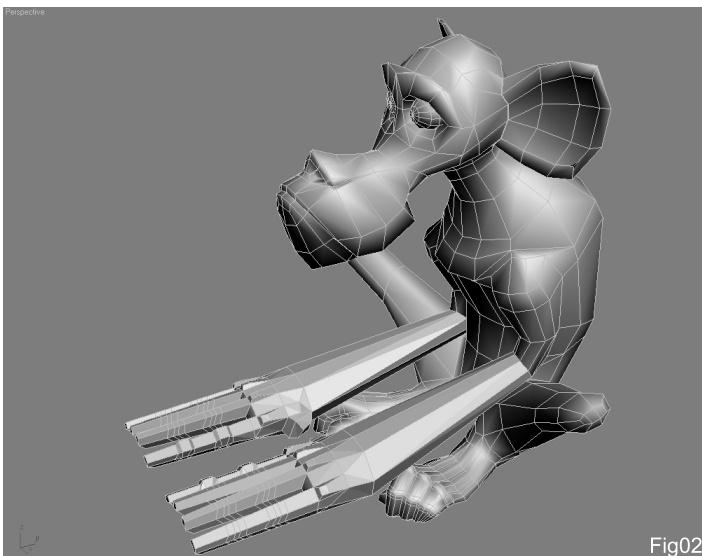


Fig02

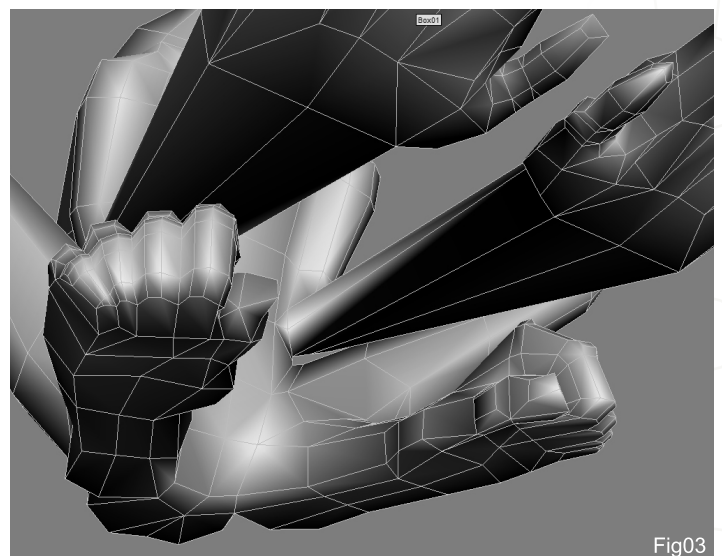


Fig03

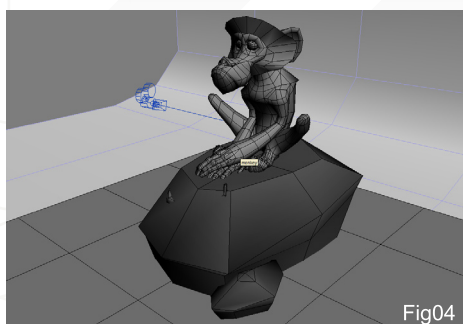


Fig04

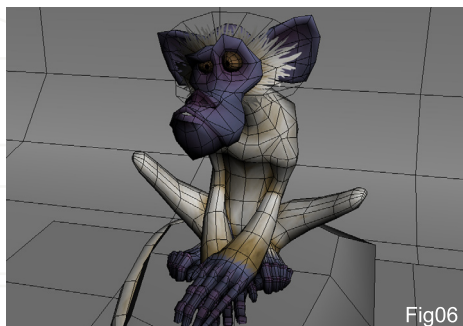


Fig06

STEP 3

By this stage, I began modelling the scenery. I made a plane to apply the ground texture, a curved plane to serve as a white background, and a rock where the monkey was to sit (Fig04). I stopped modelling symmetrically so as to improve the facial expression. I placed the monkey's hands in position and modelled the tail around the rock using a spline (Fig05).

STEP 4

In the texturing stage, I took the mesh into Mudbox and then generated a displacement



Fig05

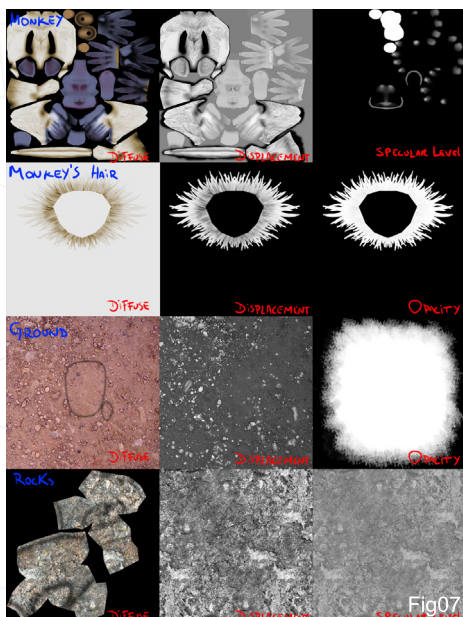


Fig07



Fig08

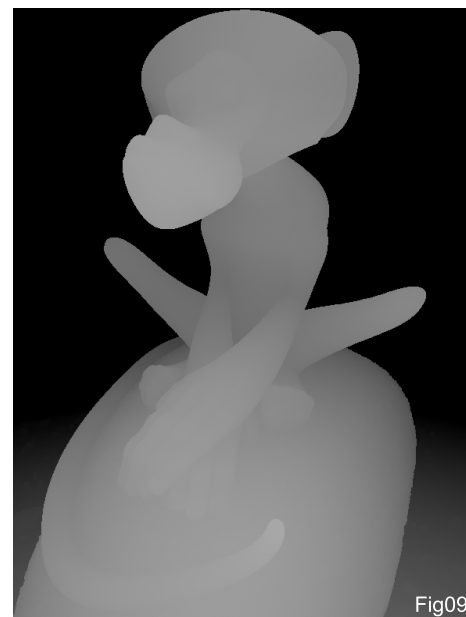


Fig09

map to help to get continuity with the painting of the fur, and to improve the areas of the model that were too simple (Fig06). I adjusted the map in Photoshop and used it to give detail to the other maps (Fig07).

STEP 5

The complete texture gave a new way to see the character. This allowed me to do the final adjustments to create more dynamic composition lines (Fig08).

STEP 6

With the adjustments done, I began to test the illumination and rendered the Z-depth map (Fig09) to add depth of field using Photoshop's lens blur, and then finally generated the final image (Fig10).

PAULO ÍTALO SILVA DE MEDEIROS

For more work by this artist please visit:

www.pauloitalo.blogspot.com

Or contact them at:

superpauloitalo@yahoo.com.br





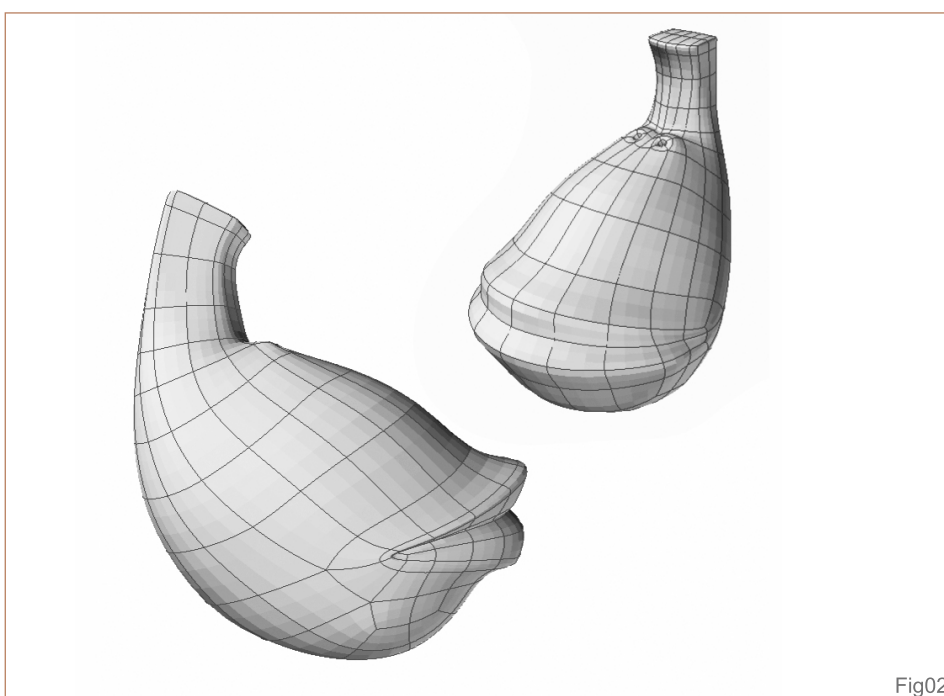
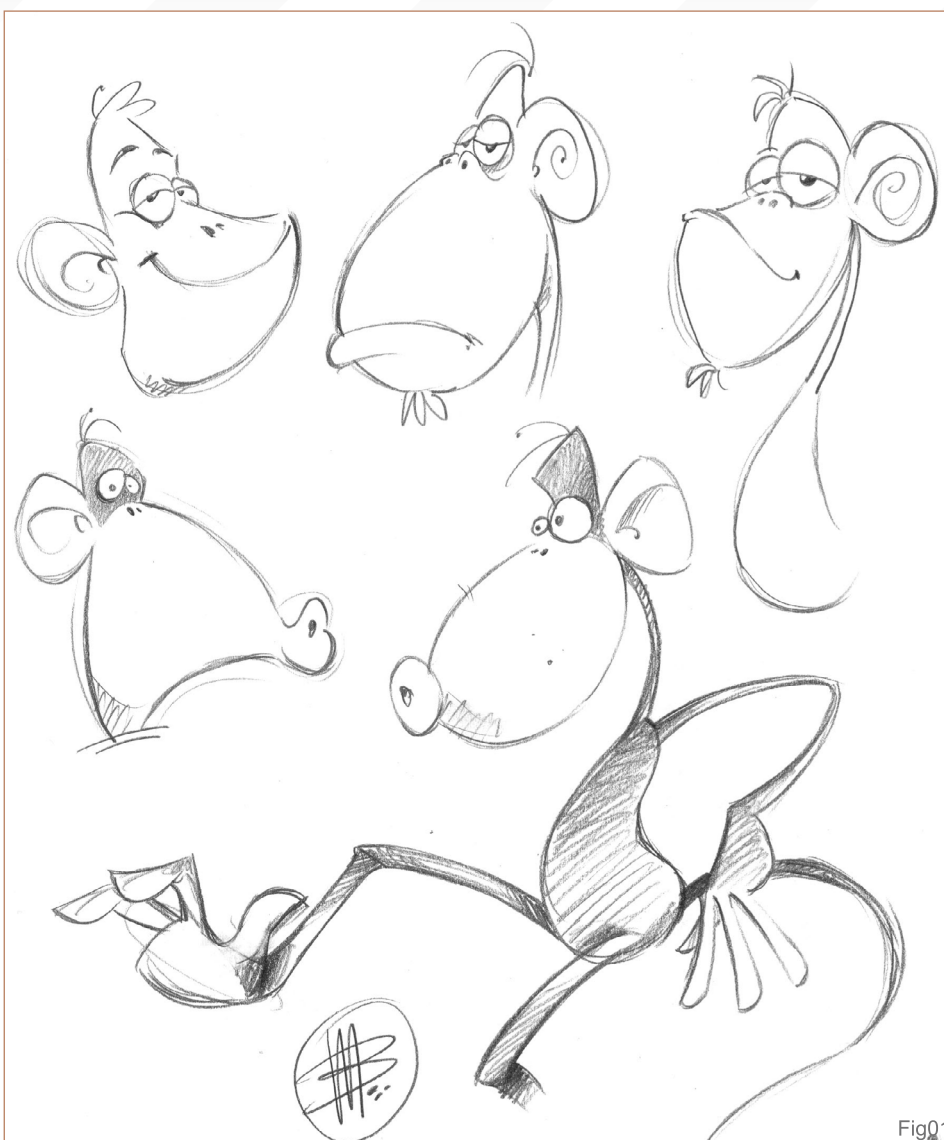
1ST - MICHAEL VAN DEN BOSCH

SKETCHING:

Before I began modelling, I made a couple sketches of what I was thinking of. This usually gets the blood pumping in the right place: the head - that's where the magic happens, right? When I was done with my sketches (Fig01) I was then ready to model, keeping the sketching paper next to me all the while for quick reference. I work like this most of the time, and choose not to place sketches in the background of my wireframe viewport because then I will do exactly what I had sketched. It is a cartoony figure you know, not a car.

MODELLING:

I started with the head, as we all do (I assume), and tried to stay close to the shapes which I had sketched. The mouth was what came up first; thinking a lot about it during the modelling phase I eventually decided that it had to have more to it, as I thought it was a bit dull... So, I came up



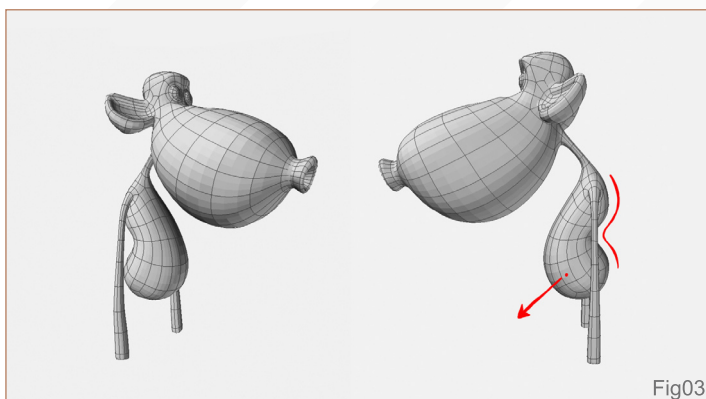


Fig03

with the idea of modelling an “Oo-oo-oo-ohh”-sounding monkey, which is trying to impress the females (or whatever they do it for) (Fig01 - 02). When the head was modelled and I began the torso, I started thinking that this monkey should have some kind of interesting posture, and so I modelled a hollow area in his lower back region; with his shoulders pulled a little backwards and a heavy belly that demonstrates gravity (Fig03).

The modelling of the hands and arms was done quickly, whilst keeping in mind the posture of the monkey's torso (which we will call a 'lazy' one, for now). So, the arms had to be modelled along the sides of the torso, in order to emphasise his laziness. The hands were a little big, but this is because of the importance of monkeys' hands, with all that the swinging and hanging and all (Fig04). The modelling of the legs, hands/feet and tail was done last, and for the time being I bent the legs a little as I was still thinking about the 'lazy' posture in my mind. I pulled the arms and hands a bit further back and there he was: my very own goofy monkey (Fig05).

Keeping in mind that this challenge wasn't about animation, I began posing the monkey, instead of rigging it, as this of course would have been more time consuming. I decided to go with a hanging pose with some action to it, and then started modelling... When it was posed, I rotated it a little and realised that it could be swinging with a downwards movement (Fig06). I modelled a rope for the monkey to hang on and made a kink in it to show the monkey's weight and demonstrate gravity (Fig07 - 08).

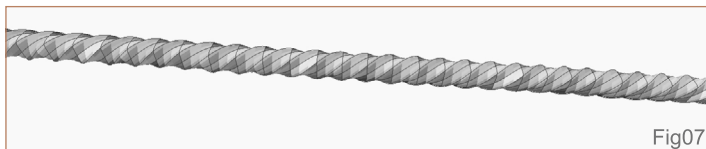


Fig07



Fig08

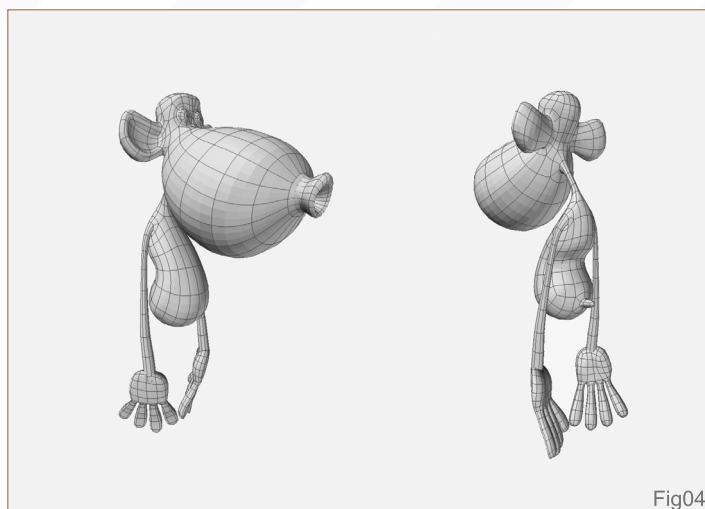


Fig04

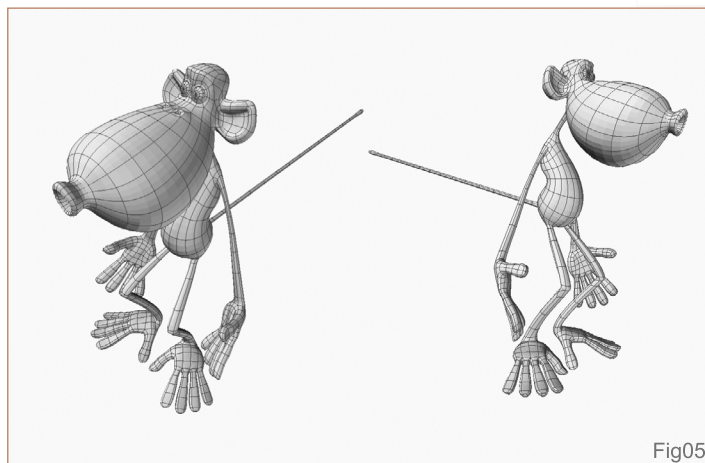


Fig05

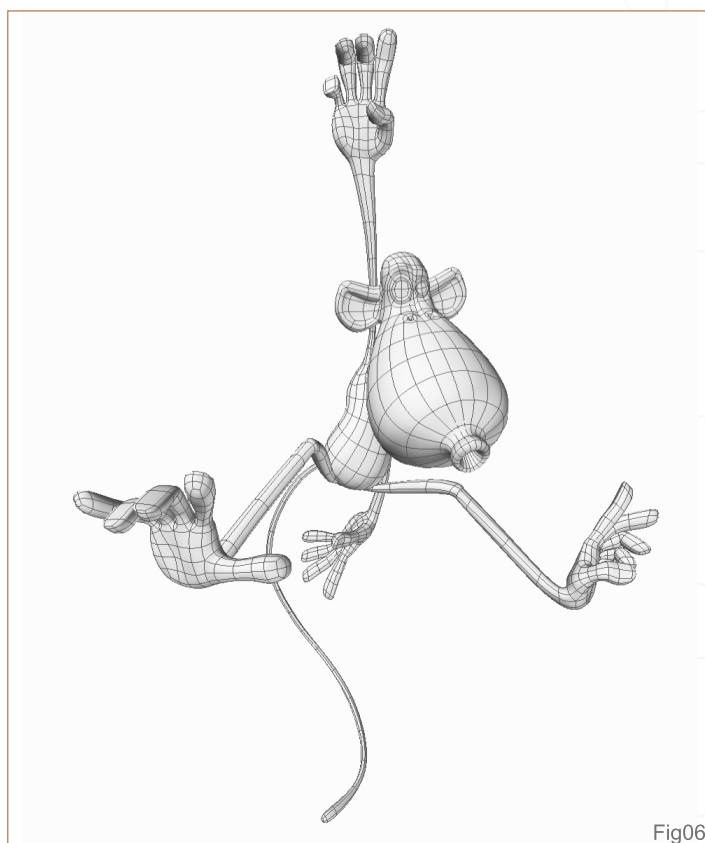


Fig06



Fig09

I opened ZBrush, after saving the character as an .obj file, and then started to paint the model black (Fig09). Next I painted the mouth, nose area and the inside of the hands and feet with a colour close to peach (Fig10). The last painted colour that was added was a red/pink for the ears and lips, to try and give it a 'fleshy' look (Fig11).

Using Maya, I rendered the model and rope. First I rendered a matte image (Fig12), because

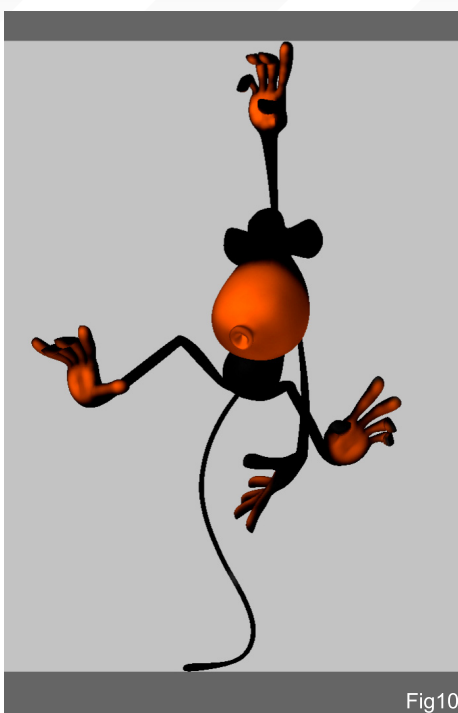


Fig10

I knew I would have to take it into Photoshop to make some colour corrections and paste the character into a background. Next I rendered the character with a Blinn surface (Fig13) and lastly with a Lambert surface (Fig14). I then slightly changed the colours of the rope within the last two renders (three renders were used and placed over each other in Photoshop). The Lambert render was the base layer, on top of which was the Blinn render with its layer opacity set to 40 to 50%. On top of that was the

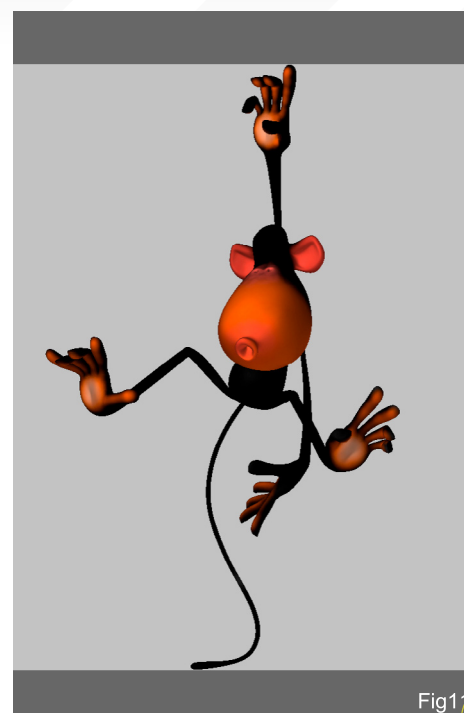


Fig11

render of the matte black area selection, which made it easy to cut out the colour version of the character.

BACKGROUND:

In Photoshop, I created a blue background and painted some bushes/trees (along the edges of the image) with a custom brush. (I've shown an example in Fig15 to illustrate what I'm talking about.) I then painted some green bushes (Fig16), followed by some darker green bushes



Fig12

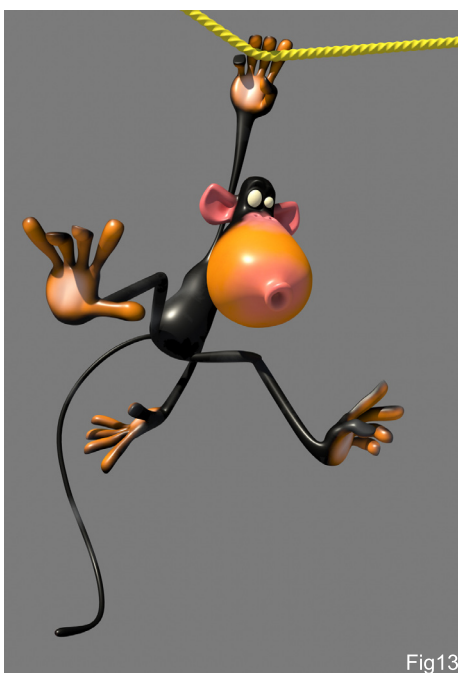


Fig13



Fig14

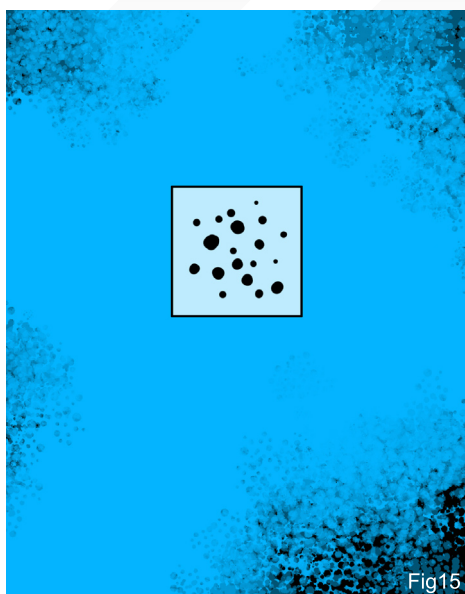


Fig15

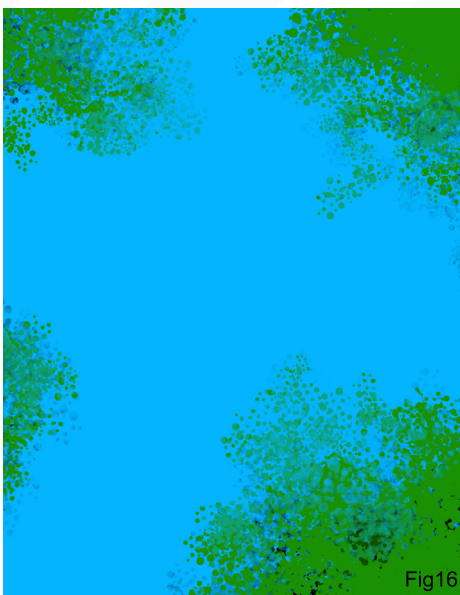


Fig16

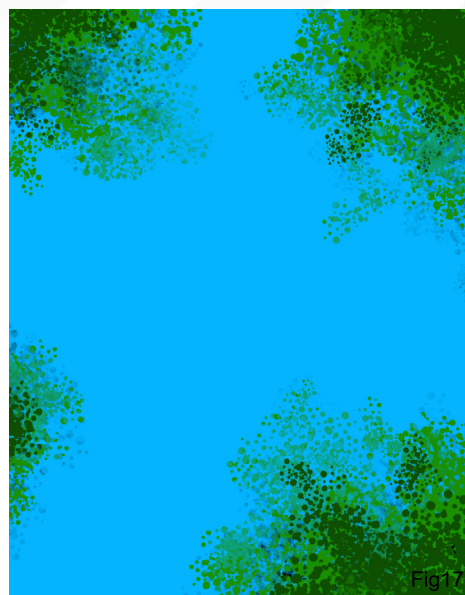


Fig17

(Fig17). The next colour I used to paint some bushes was a bright yellow, and finally I used a brown tint (Fig18 - Fig19).

Because I always work with layers in Photoshop, I was able to go back to my first blue layer and, after copying it, I placed in a sunny glow/shine (Fig20). I then copied a couple of layers of the coloured bushes just painted, flattened them, and then filtered the flattened image with a blur (radial-blur set to 100% zoom, with the layer opacity between 30 and 40%) (Fig21).

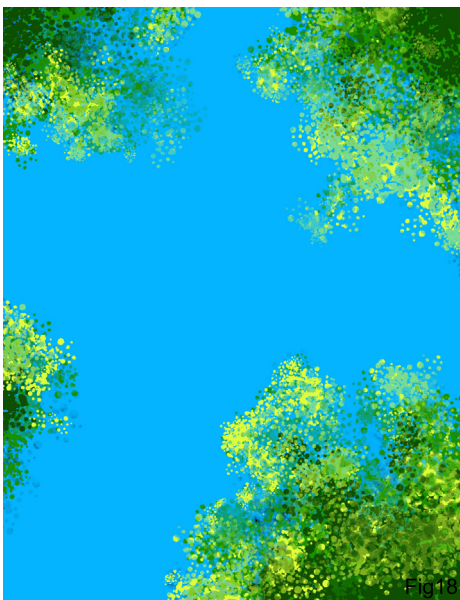


Fig18

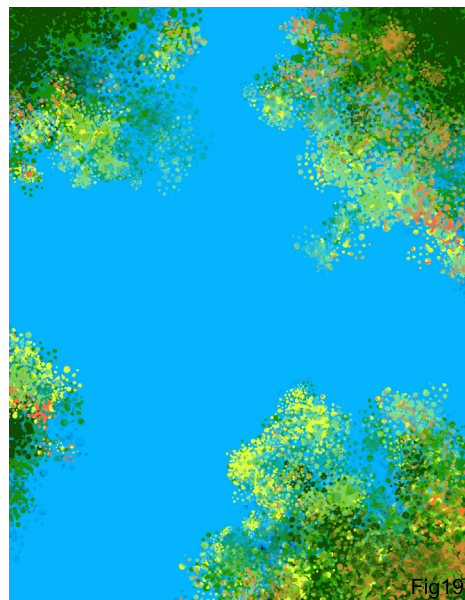


Fig19

I painted some further red bushes on a new layer in the foreground, and with another brush I painted some clouds in the sky. I then blurred these, too. The foreground bushes were blurred with a Gaussian blur set to about 50%, and the clouds were also blurred with Gaussian blur, but this time it was set to about 7 (Fig22 - 24).

I pasted in a rendered image of a straight rope and blurred it. (This is now looking more like a monkey in a zoo; you don't see many of those ropes in the woods, heh?) I figured the ropes in the woods wouldn't be a big problem, since this is a stylised animal challenge - so anything is possible, right? (Fig25)



Fig20

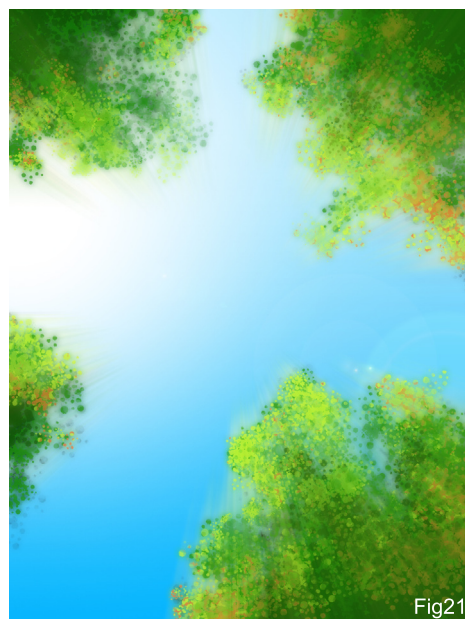


Fig21

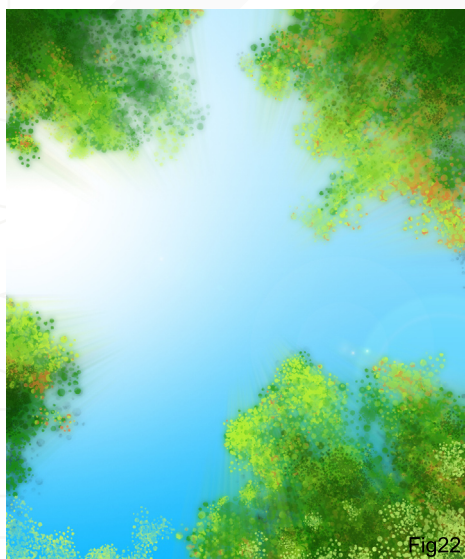


Fig22

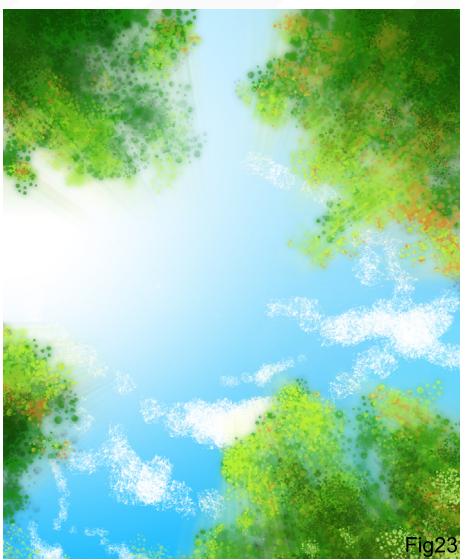


Fig23

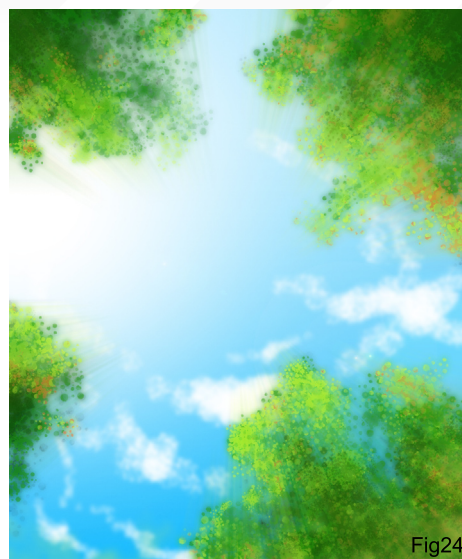


Fig24



Fig25

I then pasted the monkey character (three renders were used and placed over each other in Photoshop (Fig26). The Lambert render was the base layer, on top of that was the Blinn render with its layer opacity set between 40 and 50%, and on top of that was the matte black area selection. From this I made some final colour corrections using the Levels and Brightness/Contrast settings. I also made another layer for the bushes, and again filtered it with a radial blur (100% zoom, with the opacity of the layer set to 30%). And there you have it: a fun image of a character which looks a bit like a plastic toy (Fig27)!

Enjoy!

MICHAEL VAN DEN BOSCH



Fig26

For more work by this artist please visit:

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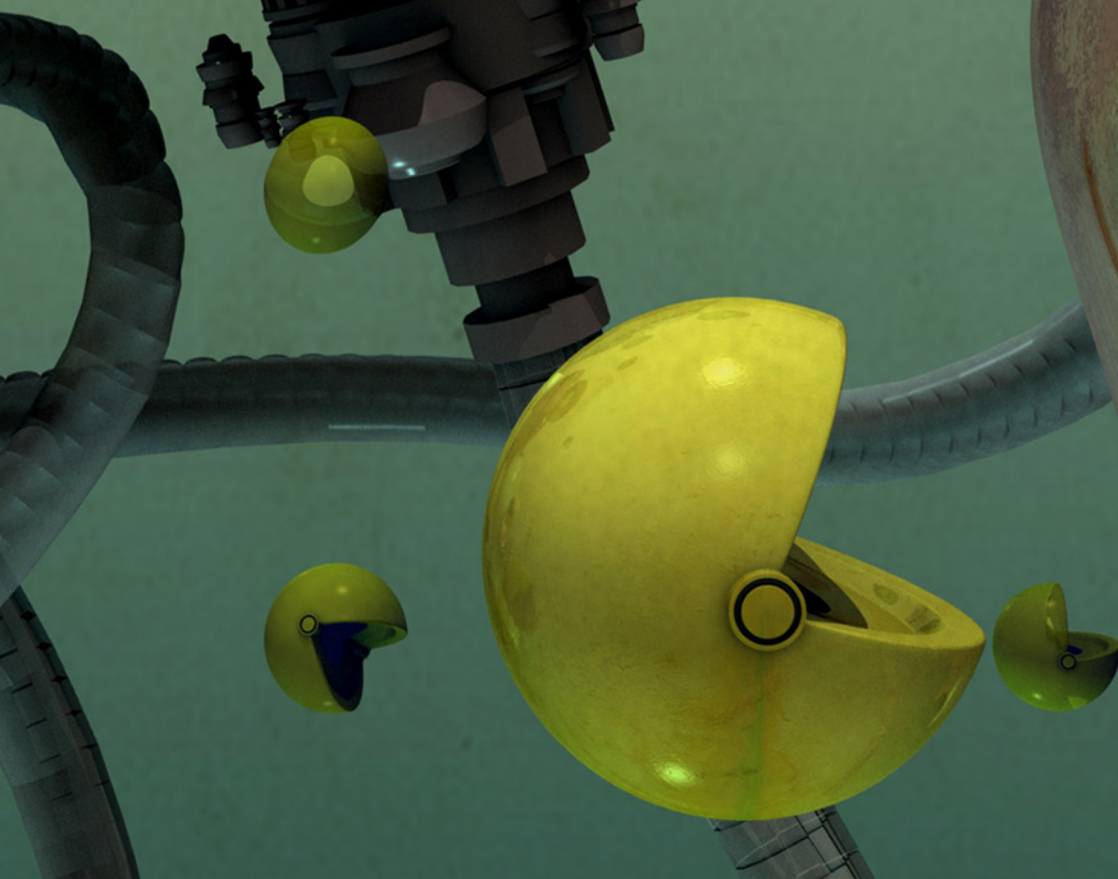
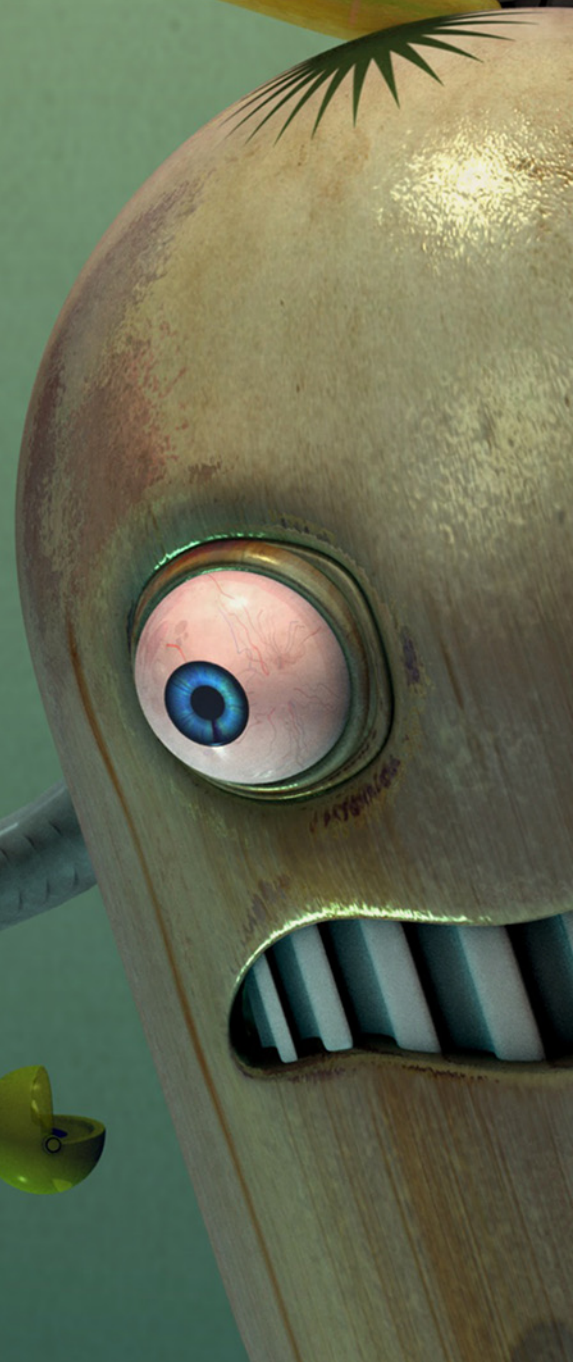
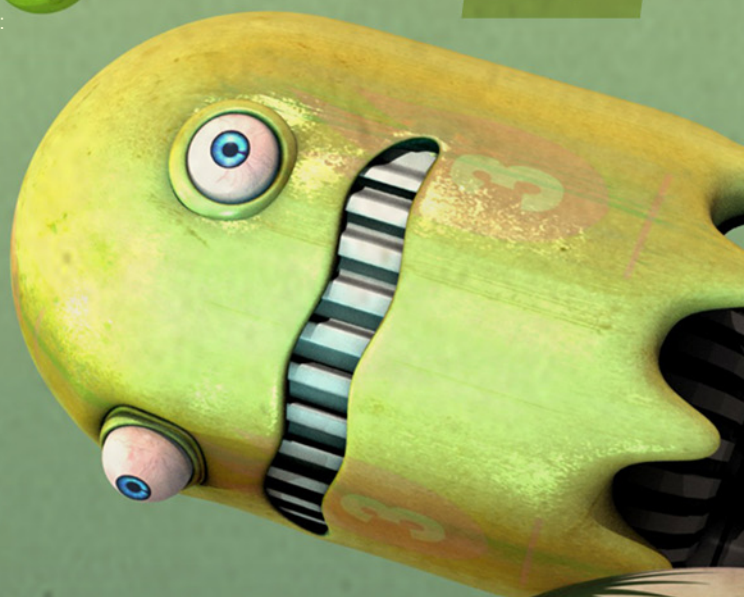
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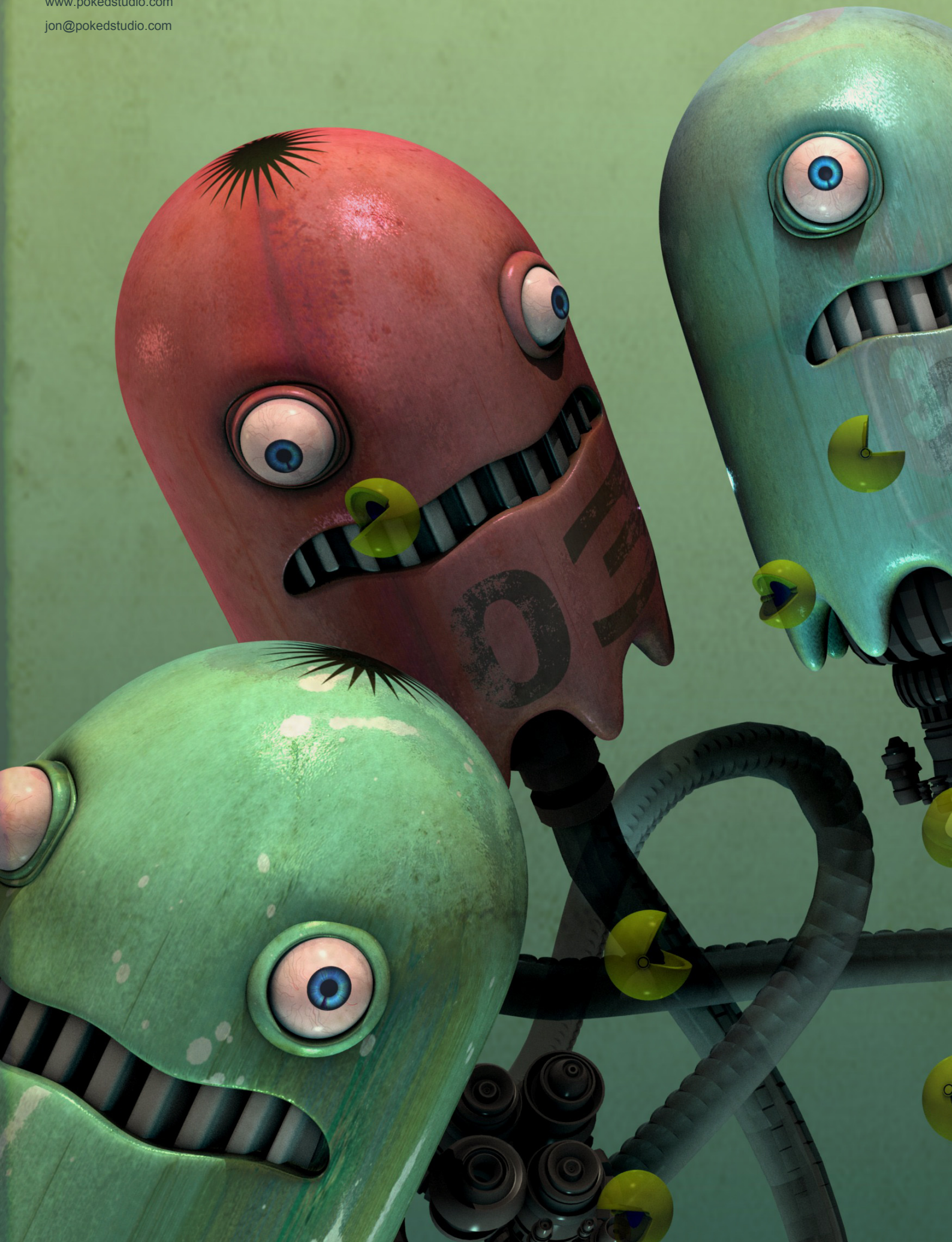


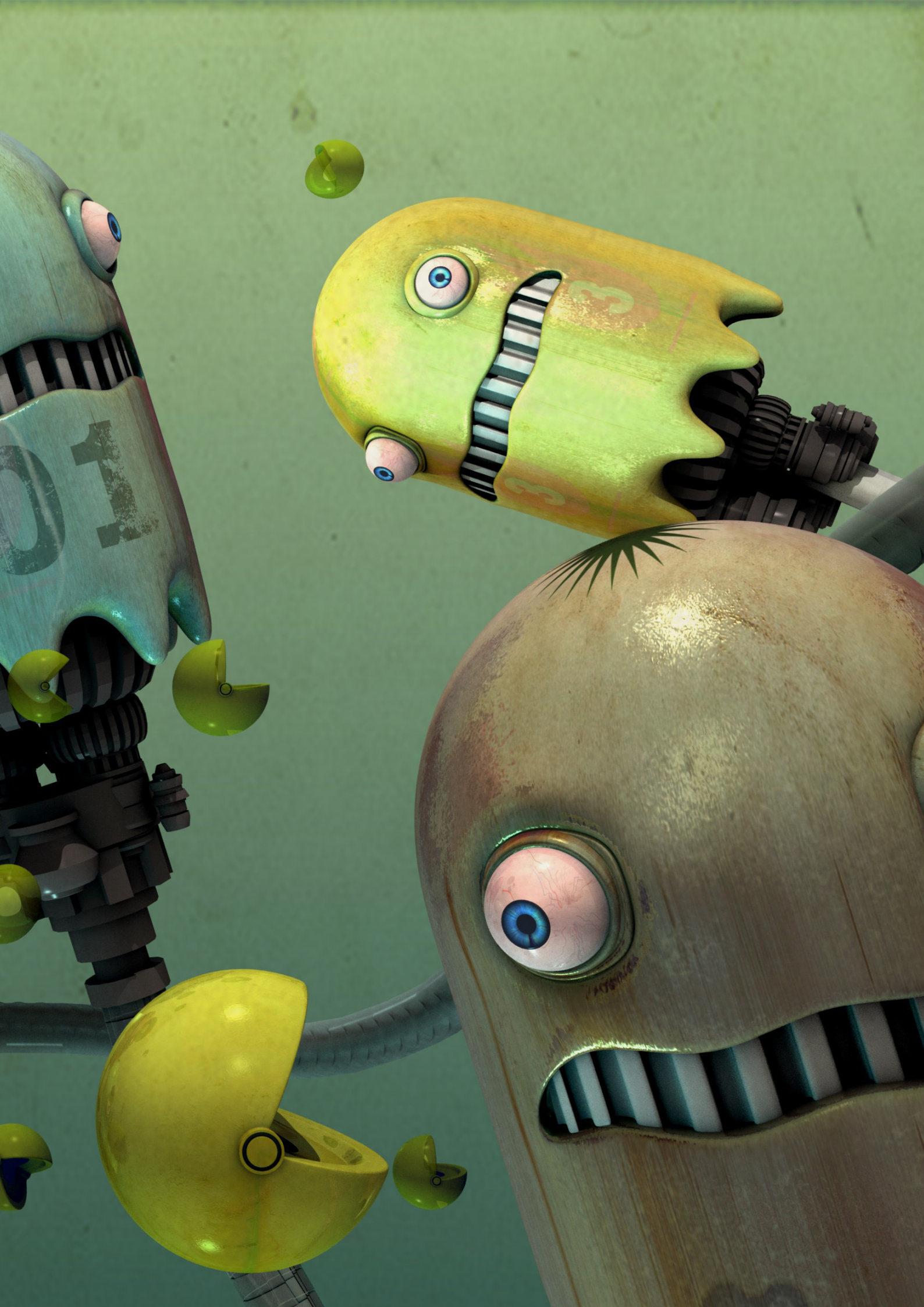
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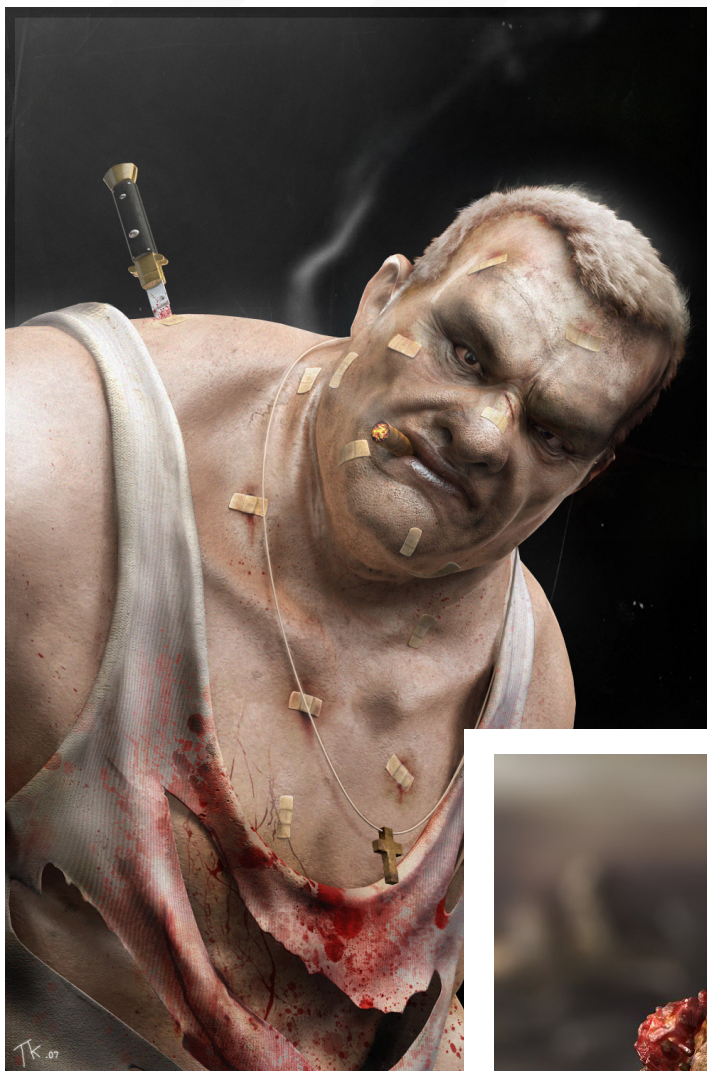
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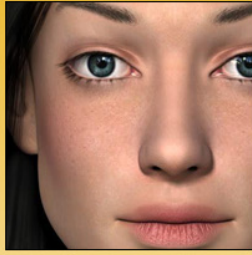
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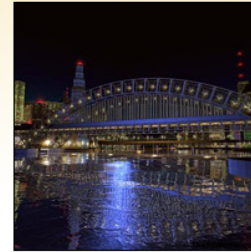
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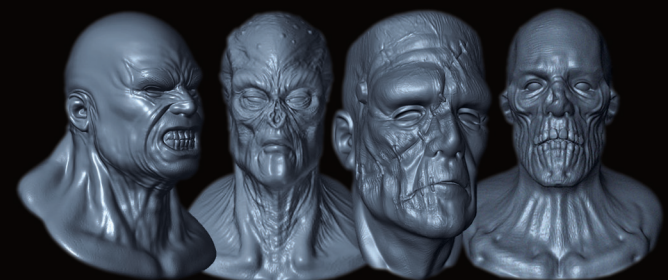
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"FILTERS ARE A RATHER
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a mountain village

Welcome to our
Vue 6 tutorial for the
creation of this scene.

Within this tutorial
Luigi Marini discusses
the Layer Ecosystem
modelling process using
primitives and Spectral
atmospheres...

a mountain village

CREATED IN:

Vue 6

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Medium

A MOUNTAIN VILLAGE

In the latest versions of Vue, since the ecosystem technology has been introduced (Vue 5 Infinite), we can now consider this software as a proper environment generator. This also now gives us a different project approach. There are no more static images with a fixed initial view where you start building the whole scene (often using 2D collage techniques), but rather a proper 3D environment right from the beginning, where the camera is free to move throughout without any limits. I approached this, and previous projects, using this new perspective, relying on this successful product's features...

LOOKING FOR A SUBJECT

1. Tests with filters...

Filters are a rather unexplored section in Vue, but they can give a lot if used properly. Inspired by this idea, I opened up the terrain editor. Terrains, as it's quite easy to figure, are the starting point for most of the scenes. Filters are usually needed to modify some functions' profiles. In this case, since the function will generate a terrain, we will be familiar with

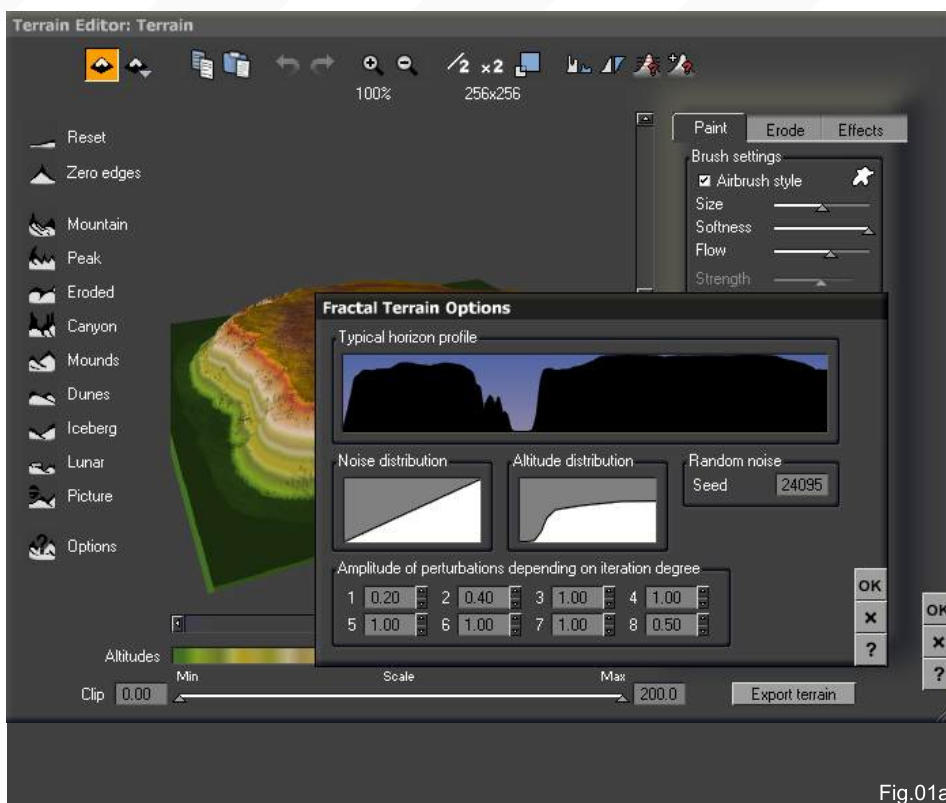


Fig.01a

modifying some terrain's profiles. For those who love using procedural terrains, filters won't be an innovation for sure, but for people like me who use them quite rarely because of their weight when applying filters to standard terrains, it can be quite a challenge...

The standard terrain management filters can be found in the Noise and Altitude distribution sections, in the Fractal Terrain Options window (Options key from the Terrain Editor) (Fig.01a). Beginning to play with filters and terrains, I enjoyed creating rather funny shapes until I achieved an interesting plateau that was worth being developed.

2. Free your creativity on automatically generated terrains...

There are images that, more than any other, stimulate our creativity. This has been the case for the generated terrain which I used between many tests with filter manipulations (Fig.01b - 01c). I soon realised it would be nice to combine, in some way, one of those small old villages with it, that are often easy to find in some of the rural regions of our mountains.

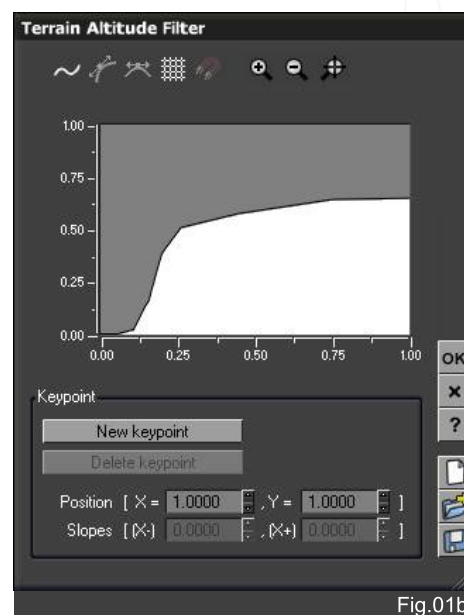


Fig.01b

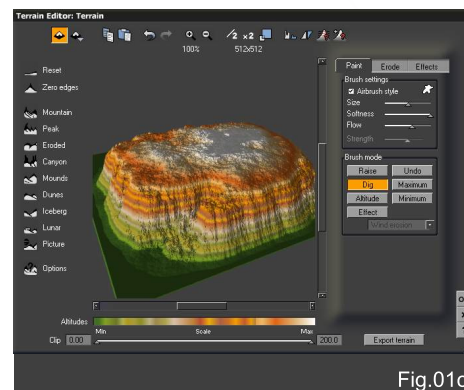


Fig.01c

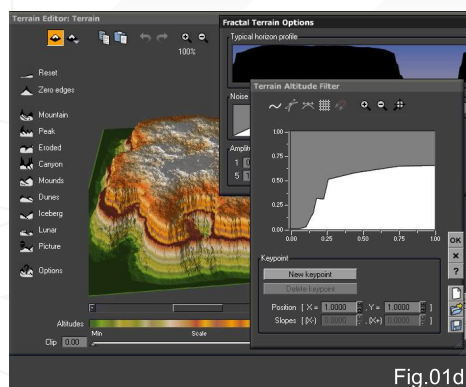


Fig.01d

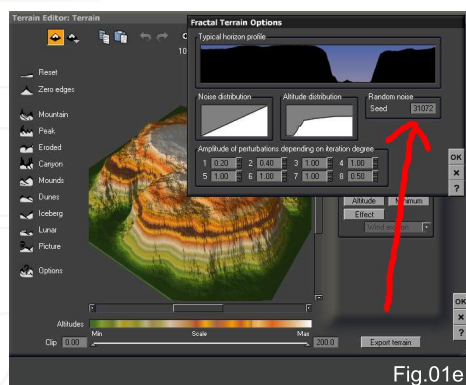


Fig.01e

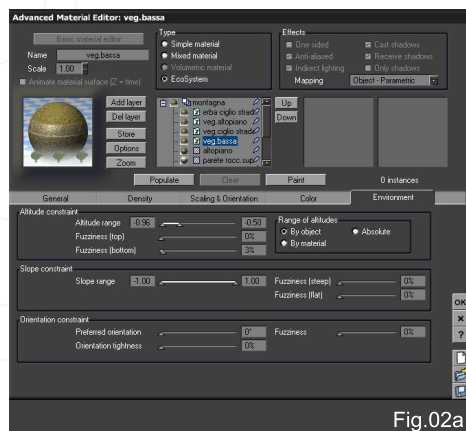


Fig.02a

3. Create a step on the rock wall...

With a good starting point, I had to find the right place where to build this village. So I started a new manipulation phase where I used the brush in order to this time create a sort of niche where to place it. But, again, the right solution was using the filters, as you can see in Fig.01d. A path that goes right the way along the side of the mountain, creating some spaces here and there, are big enough to place a good amount of houses.

4. Choose the right terrain within different takes (memorising the "Seed" parameter each time)...

After setting the filters for the right terrain and

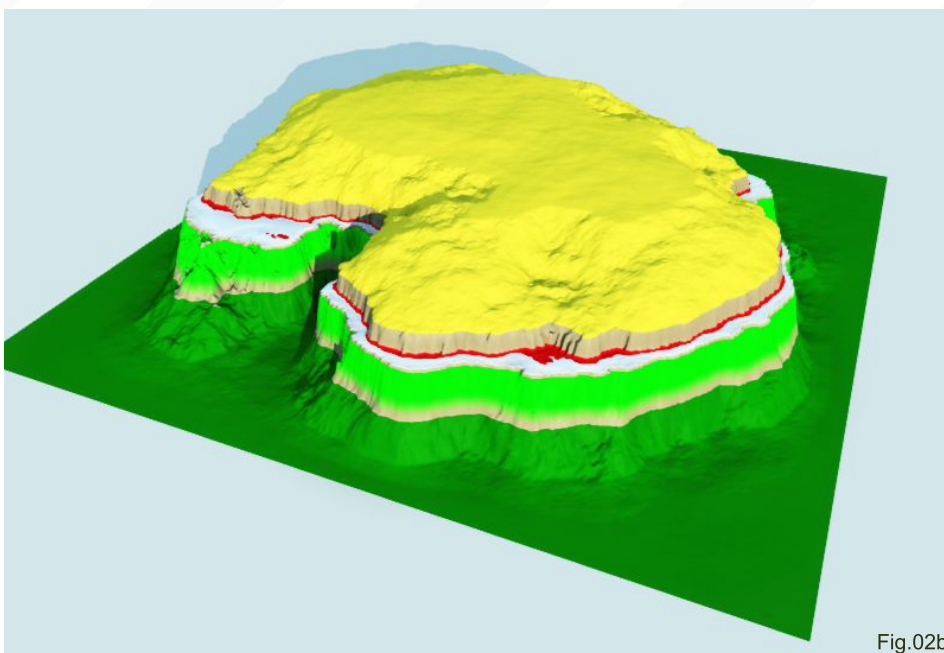


Fig.02b

the path, you can play around with different ones until you find the one you like the most, and that fits perfectly with your idea. In my case, I chose the one seen in Fig.01e. A useful tip is to save, each time, the random number of the "Seed" parameter ("Fractal Terrain Options"), in order to generate the same and identical terrain which was previously defined.

CREATING AN ENVIRONMENT (DISTRIBUTE THE SPACES ON THE TERRAIN)

1. Think about the possible vegetation of an environment like this...

Mountains are usually covered in wild vegetation, proper woods and forests, that don't entirely cover the surface but leave large grassy spaces. This is a good "dress" for your terrain.

2. Use layers to distribute open spaces on the terrain...

One of Vue 6's new features is the Photoshop-style layer and material management. This feature is obviously applicable to eco-materials as well, amplifying ecosystems' potentiality. For this terrain, I used 4 layers for ecosystems and 5 layers for other materials (Fig.02a - 02b).

This is the distribution logic which I followed:

- a) on the flat top part of the mountain, there's a wild vegetation reaching the stone and rocky part (yellow);
- b) on the internal edge of the path, there's a grass stripe (red);
- c) on the external edge of the road, until you reach half of the lower part, there is wild vegetation again and trees (light green);
- d) from the slopes of the mountain down to the plain, there is wild vegetation, such as on the plateau (dark green);
- e) a procedural shader is used for the path (white)

Other than that, I used grass mapping for the flat parts and rock mapping for the sloping parts.

3. Balance vegetation, rocks and grass...

The ambient components are then three: forests, grass and rocks. Now, try to think how nature works with these elements. Grass usually grows on flat parts, rocks are more exposed on high slopes, and forests made of trees and shrubs can be found randomly more or less everywhere. In order to obtain this, we can use a "Simple Fractal" function with "Perlin Noises/Gradient" for "Density" and "Scaling & Orientation" parameters (Fig.02c).

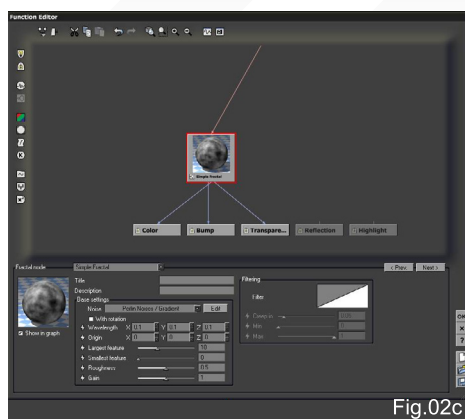


Fig.02c

VEGETATION & MATERIALS SETTING

1. Choose the vegetation and each terrain layer's settings...

The first step in order to define the different parts of the terrain to populate with ecosystems, is using basic colours to associate with the layers, and then beginning to finally manipulate the "Environment" parameter settings (ecosystems window), trying to keep a global view of the terrain settings (Fig.02a - 02b). At this point, we can try to insert some vegetation elements and adjust the ecosystem's other parameters (Fig.03a - 03b).

2. Vary the vegetation colours in order to increase realism...

To get realistic results when forests and grasses are generated, it's rather important to vary the

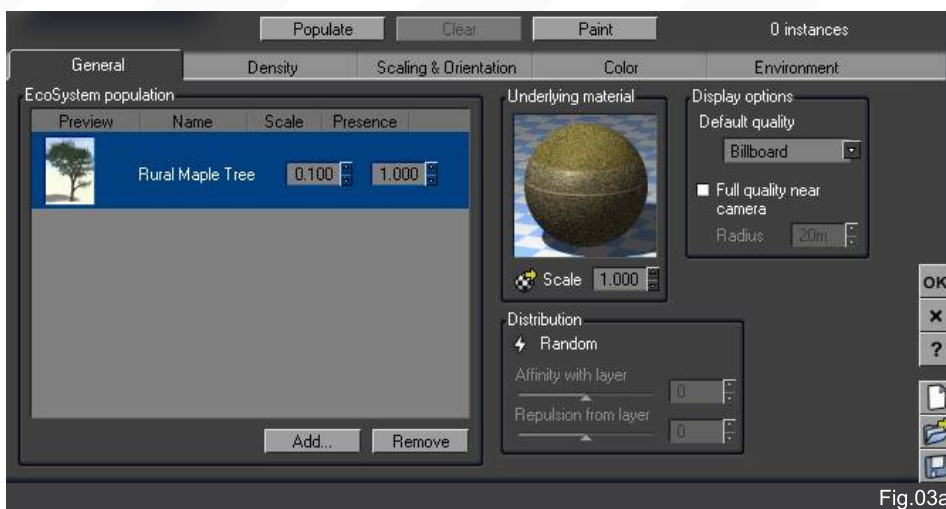


Fig.03a



Fig.03b

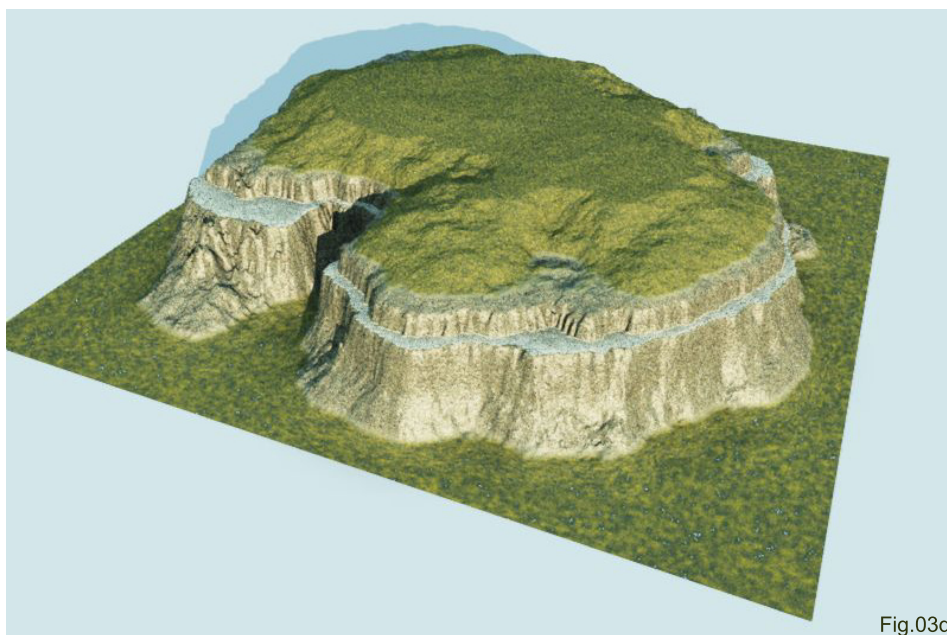


Fig.03d



Fig.03c

colour distribution by setting up different tones of green that range from yellow to dark green (Fig.03c).

3. Choose and set up materials for the rocks, walls, the plateau, the plain and the road...
Taking advantage of layers' potential, we can add anything we need to map our terrain, such as layers to define the rock walls, the road or the plain, in the same material where ecosystems have been defined (Fig.03d).

DEFINING A VILLAGE

1. Choose the location...

Letting our imagination run free over the mountain, we can choose the most appropriate location for our village, ideally on some open spaces created by the path on the side of the plateau. This must be big enough to contain a certain number of houses and leave a passage linked to the path. I've gone for the Fig.04a one: quite big and next to the rocky wall.



Fig.04a

2. Set up the village using simple boxes as houses...

Building the actual village is obviously the most difficult part of this project, so we will face it step by step. First of all we need a prototype of the whole village which is easy to manipulate and gives a definitive look at the same time, before even starting to build the actual houses. To achieve this I used simple boxes for each building, placing them one by one to set up the village. This phase can take some time, but it can also be fun. It is useful in order to realise if a long modelling project is really going to be worth it. I thought that the scene in Fig.04b was it.



Fig.04b

3. Save the prototype in order to store positions and dimensions...

Now that we have the prototype, it's quite important to save it along with the scene so that we can use it at some point as the basic element for modelling the house in the following phases, and replace the boxes with them.

BUILDING A VILLAGE

1. Build the houses with as few objects as possible (primitives and booleans)...

Since a high definition level wasn't required, I chose not to use a generic modeller to build my models in order not to increase the time required by this phase. I opted for Vue's basic instruments, such as primitives and booleans.

2. Think about houses' inner lighting..

From the very beginning, I wanted to have night scenes with artificial light inside some of the buildings, so I set up hollow spaces inside them using booleans.

3. Choose between textures and procedural materials...

I needed simple yet high quality models, and I decided to use textures instead of procedural shaders since I had quite a few really good



Fig.05a



Fig.05b



Fig.05c



Fig.05d

images, such as old roofs that would perfectly match with the rest of the environment. I also scaled them to a 600x600 pixel low-medium resolution (Fig.05a - 05i).

4. Construct and to position the houses using the prototype of the village...

Now, I'd like to take a step back to explain how I modelled and placed the houses into the exact positions of the village's prototype. I had two options: I could open a new scene, model one house and save it as a Vue object (vob), then open the basic scene with the village's prototype and use the Replace (Keep Proportions) function in the library objects (right-click on the object to replace) to replace the box with the saved object. Or, I could open the basic scene with the village's prototype, select a box and use the copy/paste function to save it in a new scene, model the house starting from the box just saved and, again, with the copy/paste function, replace it in the box of the basic scene's prototype.

I went for the second option because it allowed me the ability to model three or four houses at the same time, giving me the chance to compare more models next to one another. After some long and hard modelling work, it was quite exciting to see the village completed with all of its 45 buildings (Fig.05j).



Fig.05e



Fig.05f



Fig.05g



Fig.05h



Fig.05i



Fig.05j

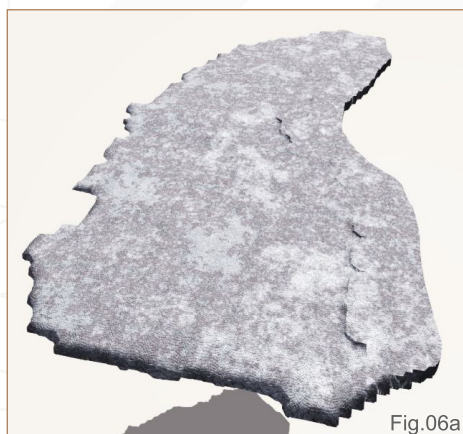


Fig.06a



Fig.06b



Fig.06c

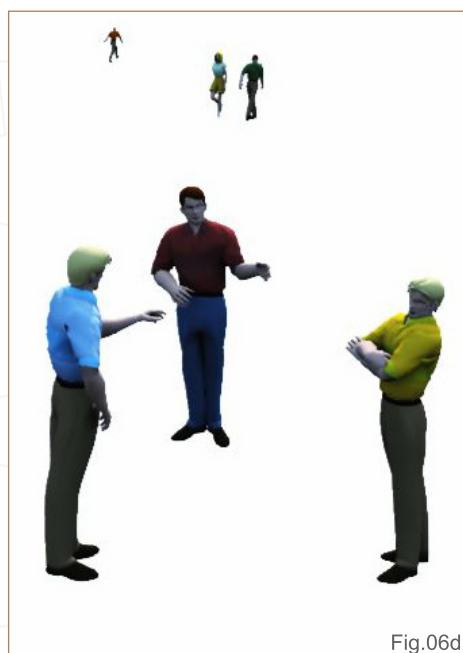


Fig.06d

COMPLETING THE SCENE WITH SECONDARY OBJECTS

1. Urban environment...

Now that we have the village (its basic structure at least), we have to build all the secondary objects that we would find in such an environment.

The pavement took me quite a long time as I had to build it with a new terrain (Fig.06a), which also had to hide some mistakes on the basic terrain that I wouldn't have been able to do using an Alpha-Channel mapping technique. Using a copy of the plateau terrain, I cut out a silhouette for the pavement all around. Some trees and lampposts completed the job (Fig.06b).

2. A few cars...

The village was fine at this point, but it still needed some signs of life; a few cars parked on the road, some bar tables and props would help achieve this (Fig.06c). All the models were downloaded from: <http://dmi.chez-alice.fr/models1.html>.

3. Some characters...

It still wasn't enough at this point and I needed

some human characters, so I opted for Poser, a software which I've been using for a while in order to populate Vue's environments (Fig.06d).

WE NEED A BRIDGE

Build a bridge in order to allow vehicles to get to the village...

That inlet on the rock wall next to the village is quite nice indeed, but won't allow vehicles to get in. It's quite obvious then that we're going to need a bridge...

1. Choose a bridge (bricks)...

The bridge needed to match the style of the village, so I went for a brick structure with a single arch, since it had to link just a small space.

2. Build the bridge...

I followed the same rules used for the houses (primitives and booleans), finally mapping the whole thing with my own textures took using my small digital camera (Fig.07a).

COMPOSING THE MAIN & SECONDARY SCENES

1. Merge the scene...

Since the scene was quite complex, it was necessary to merge it in different parts, and combine them back together, one by one, in



Fig.07a

the final scene. There's a new function in Vue called "Merge" that works in this way. Using it allows us to recall and mix together two or more separately defined scenes. It's quite useful to work in a better and easier way, especially with complex projects.

2. Save the basic scene (usually just with the basic terrain)...

In this project I defined and saved a basic scene with just the main terrains: the plateau and the plain. Usually, I save the ecosystem scenes without populating them, in order to save more HD space. If you don't have these kind of problems then it's highly recommended to save complete scenes to save time in the final phases.

3. Save the secondary scenes (without the elements)...

To complete the basic scene I defined and saved some other elements which were needed to complete the final one, such as the village, the bridge, the pavement, cars and people.

Obviously, in order to use the combined scenes method, I had to create these scenes without the standard objects, the ground layer and the sunlight, so I didn't have to delete them in the final one.

PLAYING AROUND WITH ATMOSPHERES, LIGHTS & CAMERAS

1. Load the basic scene and set up a final prototype (using the village's boxes)...

Now that we have the scene we can define an atmosphere. We need a light but detailed scene in order to test different lights and views, so we have to load the basic scene and mix it (using the merge function) with the box prototype (Fig.08a).

2. Define and save one or more atmospheres...

Defining different atmospheres is an important, difficult, yet enjoyable, phase. It's like giving life and soul to a dead town. For this project I set up different main atmospheres (morning, afternoon

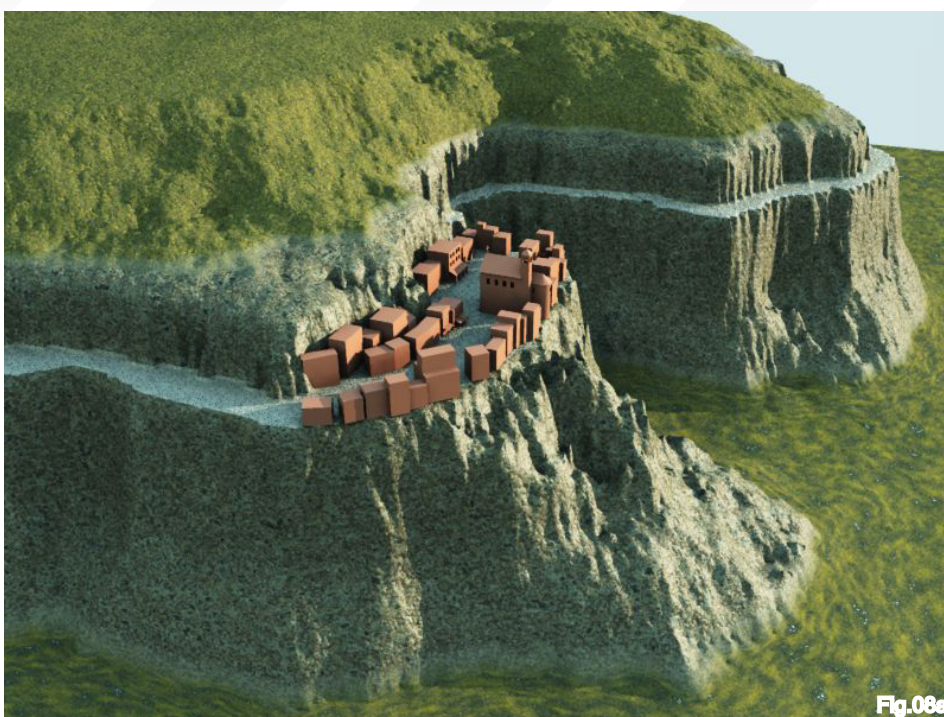


Fig.08a

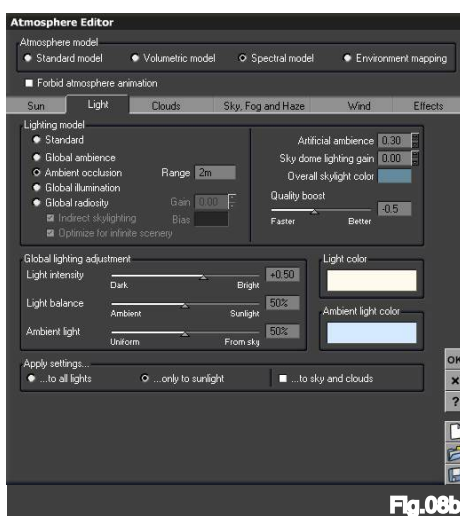


Fig.08b

and night), all based on the new Spectral model, and lit them up using the Ambient Occlusion model (Fig.08b).

3. Define and save light sources...

For each atmosphere I matched one or more directional Sun light, and saved them in a separate layer on the basic scene (Fig.08c).

4. Define views and eventual animations...

In the end all of the views (and eventual animations), after being defined, will need to be saved and stored in the basic scene (Fig.08d).

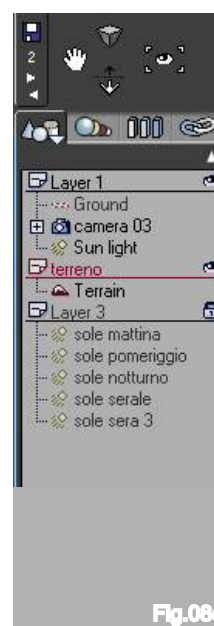


Fig.08c

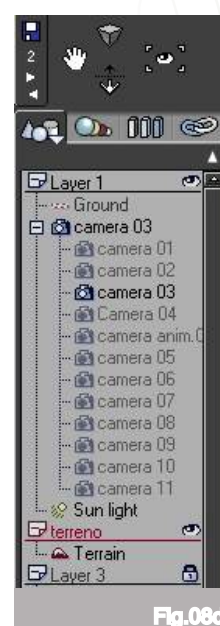


Fig.08d

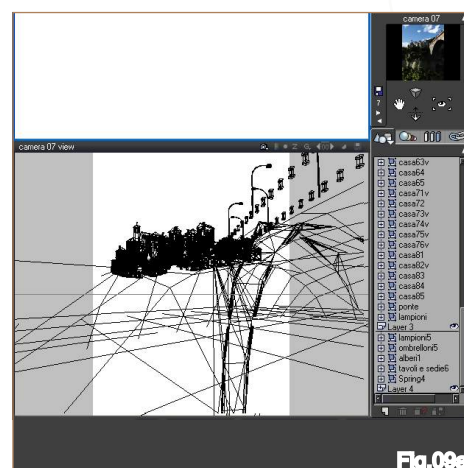
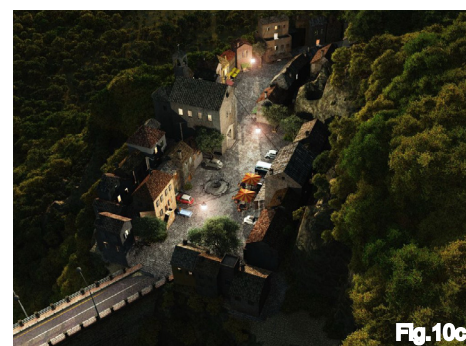


Fig.09a



COMPOSITING THE FINAL SCENE

1. Load the basic scene...

Once all the components of the scene have been created (objects, light sources, atmospheres, etc.), the time comes when you have to assemble them in the final scene.

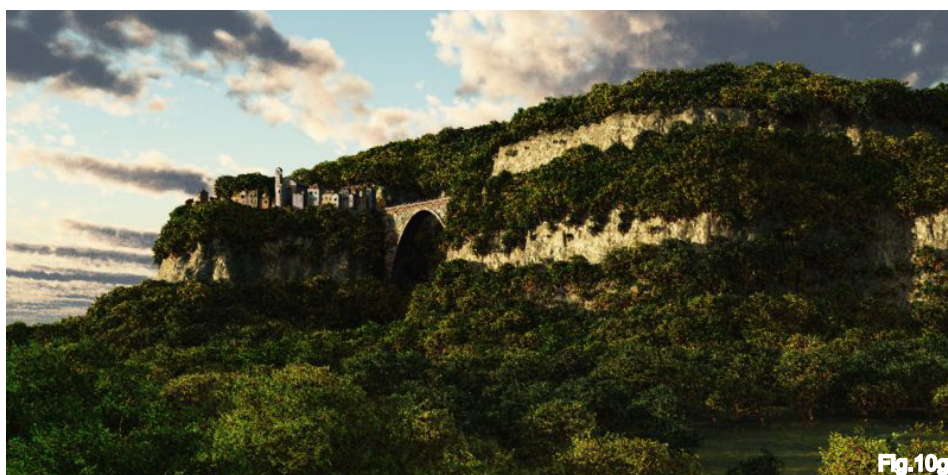
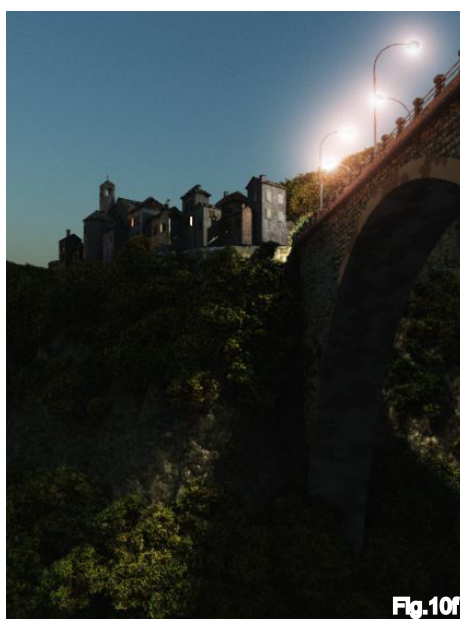
Let's load the basic scene and populate the ecosystem in it.

2. Load a previously defined atmosphere and set up the relative light sources and cameras...

Before completing the basic scene with all the other objects, load the "early morning" atmosphere previously saved and activate the relative "Sun light", moving it in an active layer. Also select the camera with the view you want.

3. Assemble all the secondary scenes one by one in the final scene...

At this point, using the Merge function (File menu), import and combine all the other scenes inside the basic scene, in order to complete the final one (Fig.09a). It's better to use the Purge function (File menu) after every phase in order to free the memory, avoiding a crash because of the growingly complex scene.



4. Rendering...

The rendering is the last step, where we'll set up the image's quality settings. Usually, as in this case, use the Superior rendering quality - a rather good compromise between execution time and final result.

CONCLUSION

One of the most difficult aspects faced in this tutorial has been the long modelling and texturing phase of houses of the village. Keeping the patience to get to the end has been a real challenge for me. In such cases as these, you can often doubt whether the project is actually worth it. In fact, with software such as Vue which concentrates primarily on setting up scenes rather than modelling (often using ready-made models), there's always this risk. To compensate the downside of this job, I was sure from the very beginning that I would end up with a complete virtual environment (even if small and with its limits) where I could move freely with my camera (Fig.10a - 10h).

A MOUNTAIN VILLAGE

Article by Luigi Marini

luigimarini@hotmail.com

courtesy of: Imago Edizioni, Italy

www.imagonet.it

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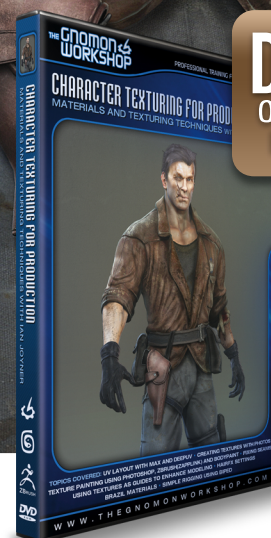
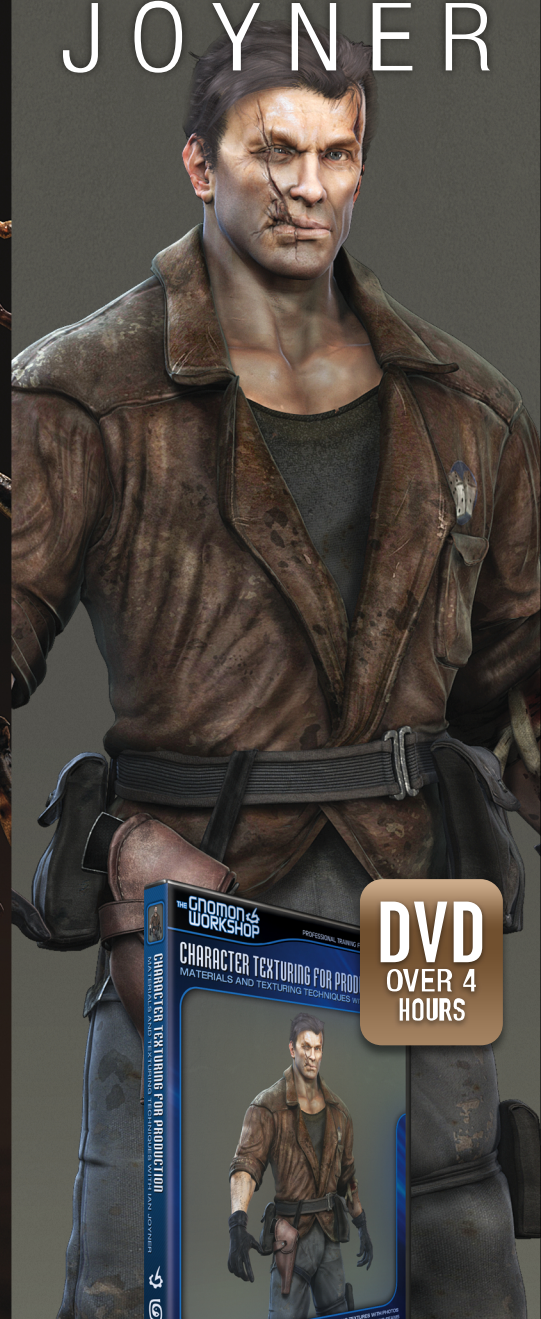


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COMPLETE GUIDE TO LIGHTING

PART 6 : SPINNING LIGHTS

For all who are following the Complete Guide to Lighting Series, by Cesar Alejandro Montero Orozco, we regret to inform you that Part 6 will now be featured in next month's issue of 3DCreative magazine. The 3DCreative team and Cesar would like to apologise for the inconvenience this month, and we hope that you will join us **next month** for Part 6 of his series...

THE COMPLETE GUIDE TO LIGHTING: PART 6 - SPINNING LIGHTS
WILL CONTINUE IN NEXT MONTH'S 3DCREATIVE MAGAZINE

"THE IDEA WAS TO
FRIGHTEN THE SNAIL WITH
A COOL, FAST AND STYLISH
CAR. SO WHAT WOULD BE
BETTER THAN A FIAT 126,
AKA MALUCH?"

Follow this Making Of to find out how Anna
Celarek created this piece of artwork: Snail. She
takes you through the creation process step-by-
step, as she explains the techniques that she
used...



making of Snail

Anna Celarek

making of Snail

IDEA

The idea was to frighten the snail with a cool, fast and stylish car. So what would be better than a Fiat 126, aka Maluch? Apart from the fact that the Maluch is the only car I can distinguish without reading its label (I'm not a car specialist).

REFERENCES

It's important to get as much reference material as possible, to avoid anatomical errors. Some anatomical "errors" are intentional for this piece however, such as the snail's mouth and teeth, but either way, it's good to know how an animal looks in real-life, even if you choose to make it cartoon-like. As well as using Google, I also like to search for references on Wikipedia, as there are often very big pictures to be found there. I always enable all available languages in order to get more results. For the snail I collected around 40 photographic references, and for the car



Fig01



Fig02

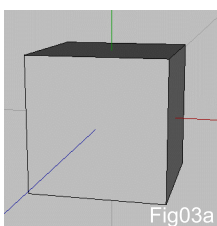


Fig03a

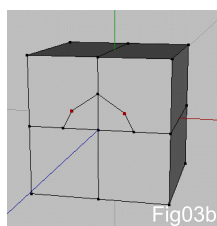


Fig03b

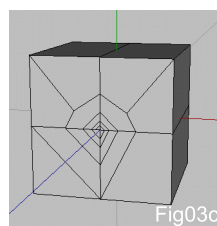


Fig03c

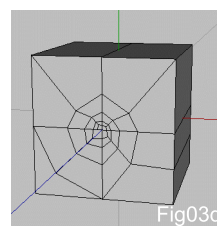


Fig03d

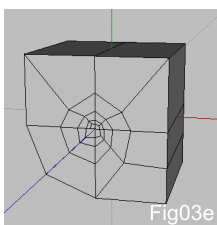


Fig03e

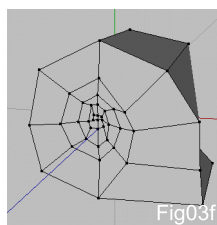


Fig03f

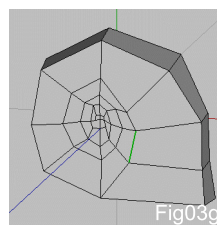


Fig03g

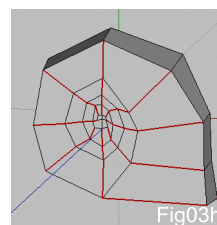


Fig03h

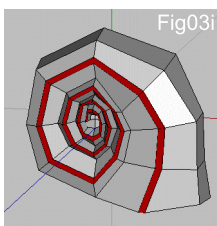


Fig03i

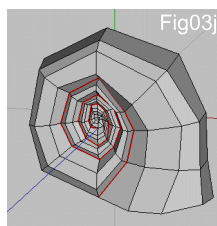


Fig03j

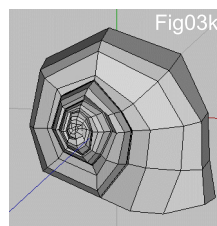


Fig03k

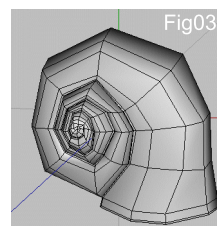


Fig03l

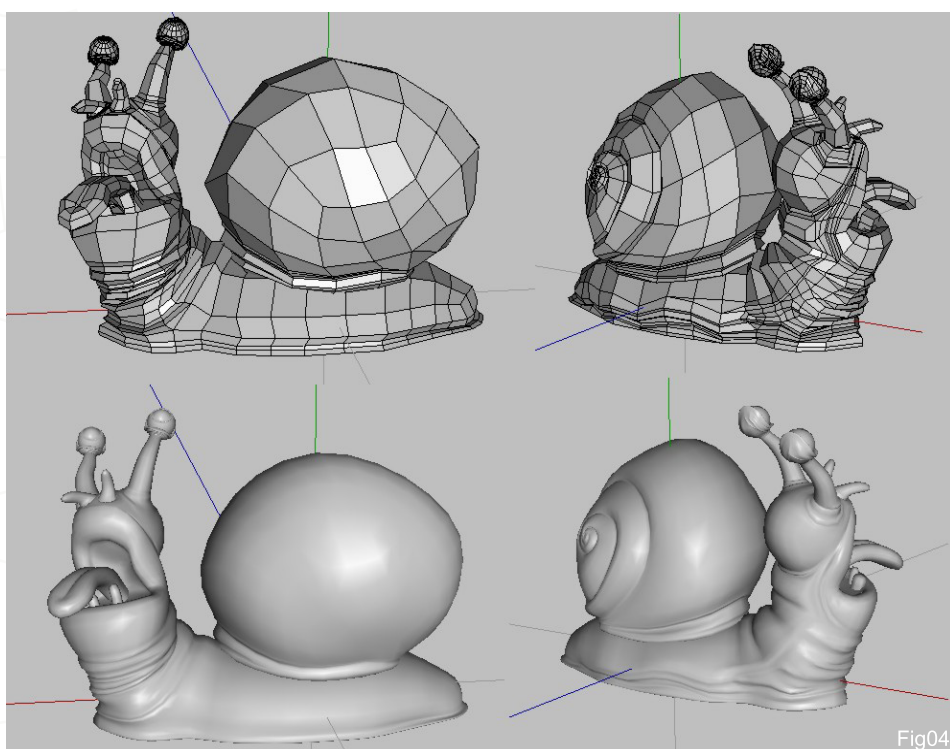


Fig04

over 70 images, including blueprints. My younger brother took some photographs of Maluch details, such as the lights and side mirrors. Fig01 and Fig02 are just two of them.

MODELLING

For all objects I used box modelling, extruding and subdividing to get the right shapes. The following images (Fig03a - 03l) detail the way in which I modelled the snail's shell (well at least the general idea; there was also a lot more fine-tuning and tweaking done which isn't shown here). I started with box, then added lines for the edgeflow, and moved vertices and edges into shape. Later, I subdivided where necessary to achieve greater detail by connecting or chamfering edges (Fig03a - l). Sometimes I pulled parts around with the Tweak/Magnet tools (which are similar to soft selection in Max) to get

it into shape. The finished snail can be seen in Fig04.

The car model can be seen in Fig05, however car specialists have informed me that the wireframe is not clean (so don't look at it too closely) (Fig05).

The background grass was modelled in low poly and distributed on the earth object with the hair and fur modifier (Fig06).

MAPPING

I mapped all objects in Blender. Blender has a lot of advantages in contrast to Max, as far as UV mapping is concerned. I won't go much into the technical details here - just some general things...

One big problem with mapping are the seams between two separate parts of the UV map. There are ways to get rid of them totally, but I prefer to simply hide them, because it's much quicker that way. If you map an object for a still scene then make sure that you know the approximate camera angle before you start. That way you can hide the majority of the seams at the back of the model. If there are seams on the front of the model, hide them between folds or at the edges which point into the shape. Also try to avoid stretched textures. You can help yourself by putting a checker map onto your object. You will see where the checker is stretched or distorted and can fix it by adding additional seams. You'll also see how on some places the checker map is larger than on others. Generally try to avoid that; try to make the checker the same size everywhere. That way you won't have to scale your bitmaps differently for each area. Only regions with more detail should have more UV-space (that means the checker displays smaller in those regions).

You can control the size of the distribution of the map with the pin option in Blender; in Max you would do it perhaps using Soft Selection in the UV editor (which I don't recommend because it

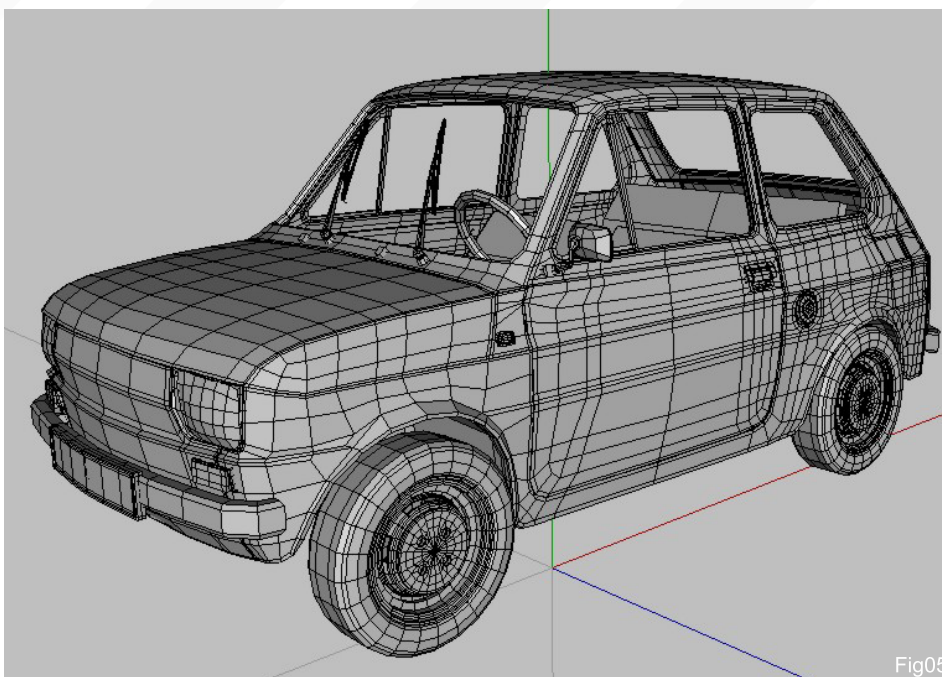


Fig05

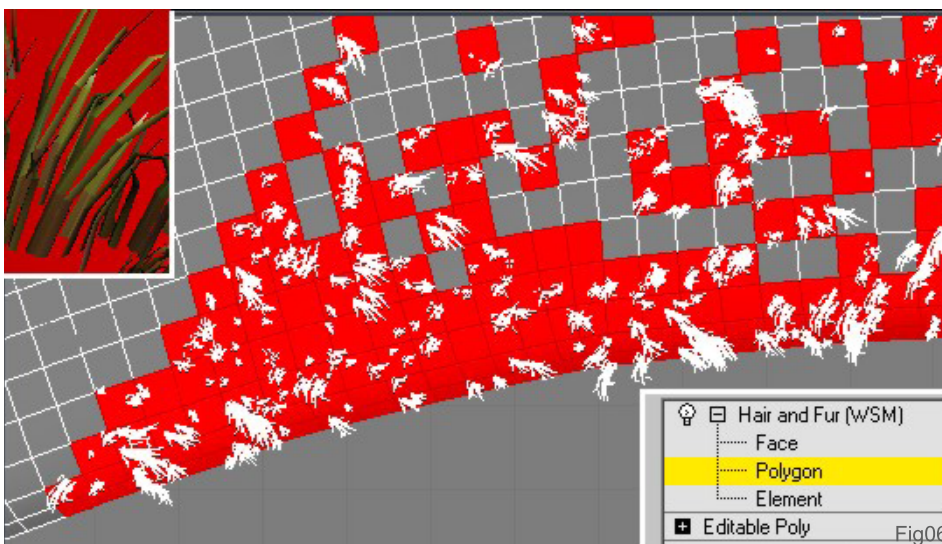


Fig06

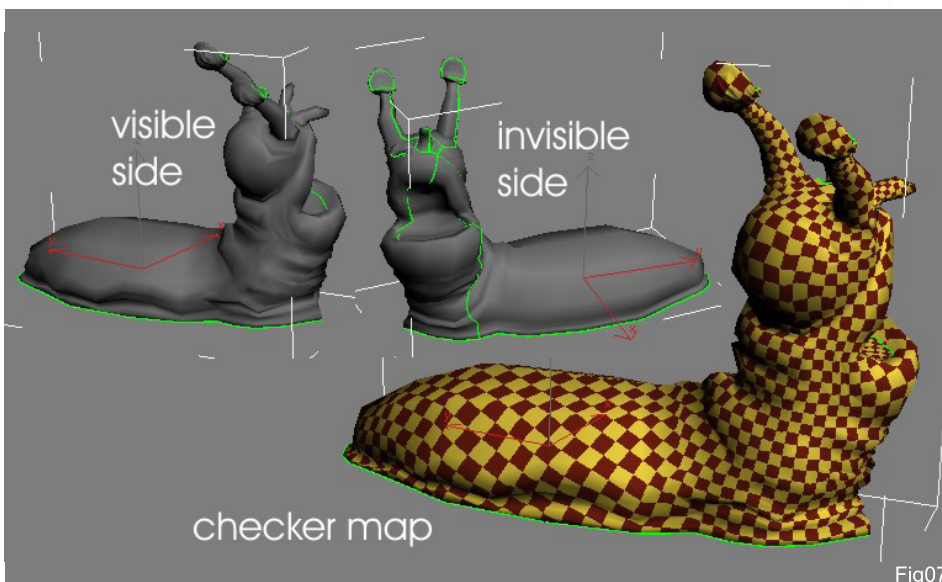


Fig07

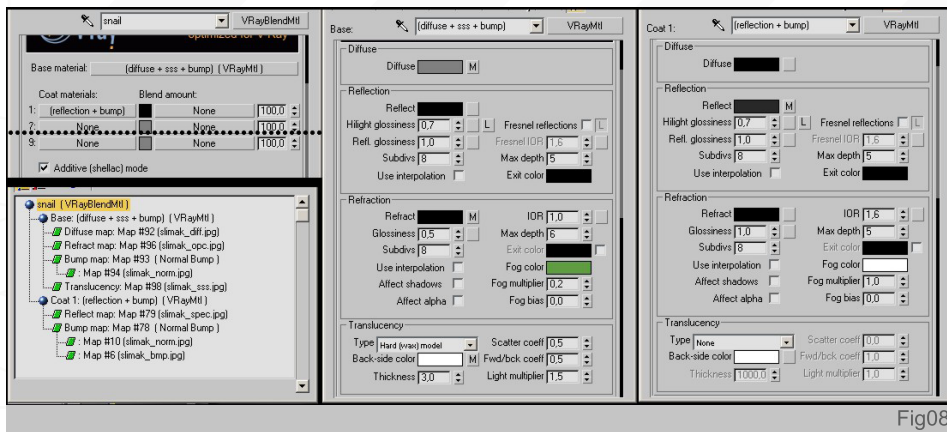


Fig08

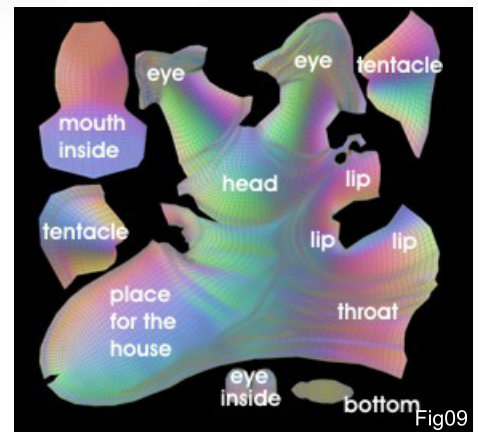


Fig09

tends to distort your UV) (Fig07).

SHADING AND TEXTURES

Here I will simply show you some of the settings.

Snail

I used a mixture of 2 materials. The base material is responsible for the diffuse shading and for the SSS. I didn't use the FastSSS because it doesn't let light in through an object from behind. Translucency is better for such effects. The other material (Coat 1) makes the reflections. It's totally black (except for the reflections, of course) and contributes in additive (shellac) mode, which means that it doesn't have any influence on the diffuse colour (Fig08).

The textures which I used for the snail were scaled down to 512 or 256, but originally they were 2048 each. UVW was used for better orientation (Fig09).

Because of the light and shader settings, the colour of the diffuse map usually differs to how it turns out in the render (Fig10). The Bump and Normal maps were more or less generated out of this with a Photoshop plug-in. You can imagine this in blue, as the Normal map. **Note:** there's less bump on the eye area (Fig11).

The opacity, in this case, controls the amount of SSS. **Note:** there's only SSS on the tentacles, under the eyes (with veins) and on the mouth (Fig12). SSS controls just the colour, not the amount. I made a different colour for the mouth

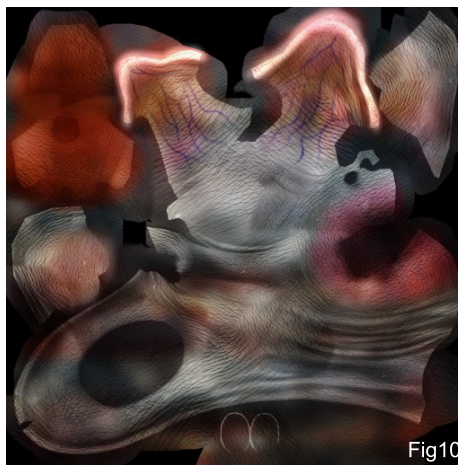


Fig10

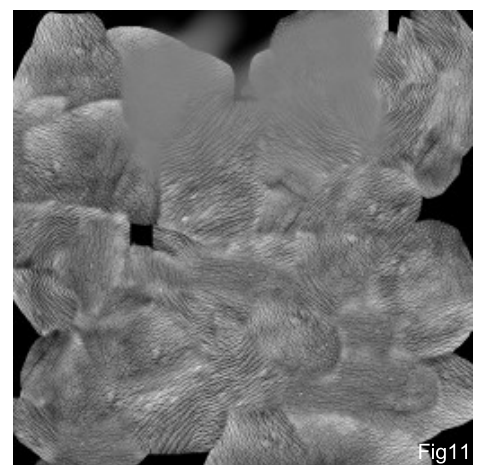


Fig11

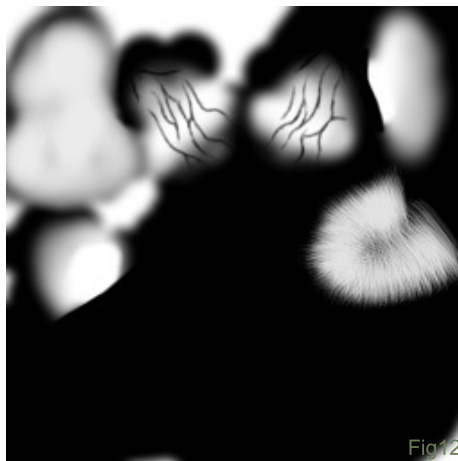


Fig12



Fig13

and left the tentacles white.

As you can see in the shader screenshot (Fig08), the Fog colour is green. This means that the SSS will be a mixture of the green and of this texture (Fig13). (Specular/Reflection can be seen in Fig14.)

Snail's Shell

The background and the bricks were made from photographs; the helix lines were painted

(Fig15).

Car

The purpose of the thick black lines is that the gaps between the metal parts don't look too bright. The rust and scratches were pasted from photographs in subtractive mode (Fig16).

Asphalt:

I used a map from cgtextures.com; I edited it a little (colour and sharpness correction for

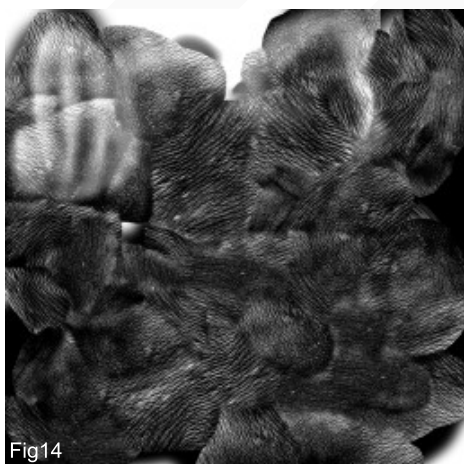


Fig14

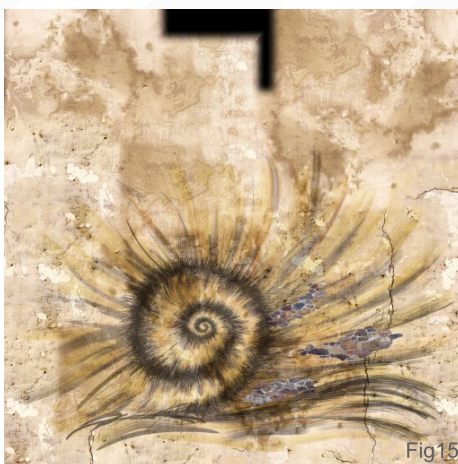


Fig15



Fig16

the diffuse part, and some playing around with Gaussian Blur and contrast for the displacement and normal). (Fig17 shows 100% zoom.)

LIGHTING

I used two lights. The first was a VraySun from behind the car, to simulate the sun. This light was also responsible for the colour of the sky and GI (VraySky). For those who don't use Vray, what I used is a system that adjusts the colour of the sun dependent upon its angle (if it's high, it will be white daylight with blue shadows; if it's low, it will be orange with darker blue shadows). Also, the sky colour changes dependent upon the placement of the sun, so you'll get a blue sky for a high sun and an orange sky, as shown here, for a low sun (same as with GI). The second light was a Vraylight, which didn't affect the diffuse; it was blue and came from the left behind the camera. The goal was to make the reflections on the materials much more interesting. A screenshot of the lighting setup can be seen in Fig18.

POST PRODUCTION

There was quite a lot of post production work carried out on this picture: the clouds, birds, dust behind the car, headlights, reflections, parts of the foam at the snail's mouth, displacement on the back of the snail's head, details on the ground, and so on. You can compare the "naked" render (Fig19) with the final and finished image (Fig20).

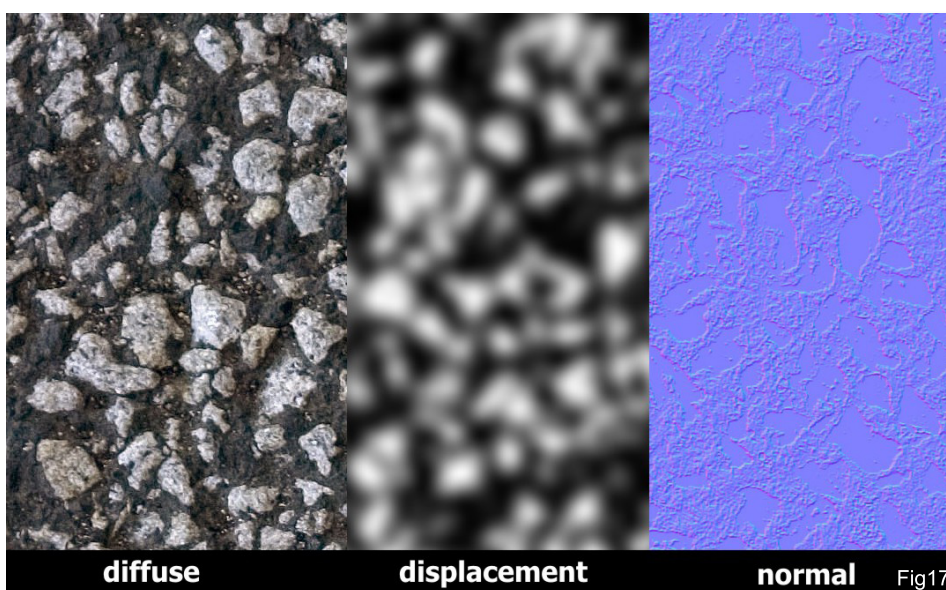


Fig17

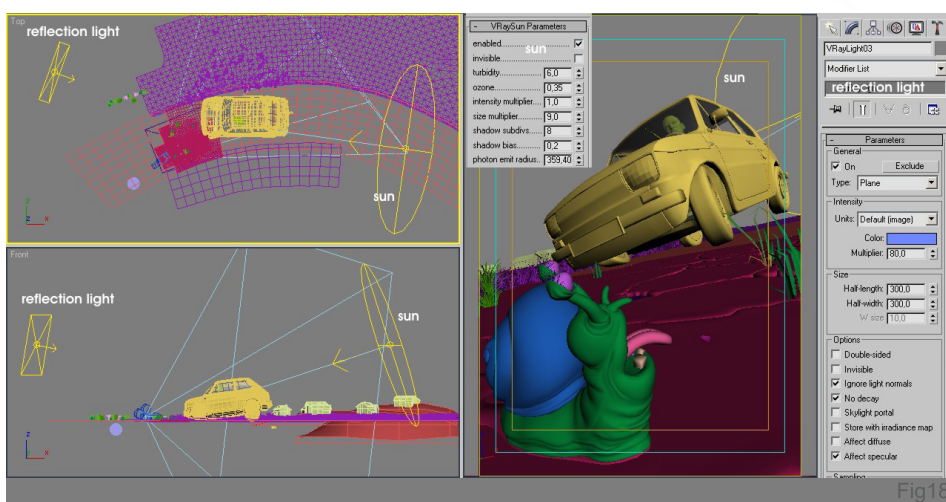


Fig18

I hope this insight into my workflow has been useful to you in some way. If you have any questions at all, please feel free to drop me an email.

MAKING OF SNAIL

For more from this artist visit:

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Fig19

Fig20

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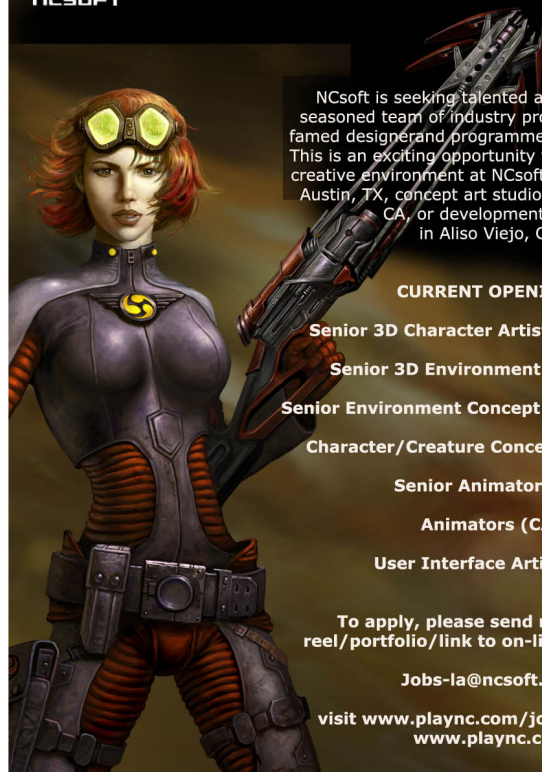
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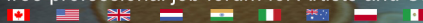
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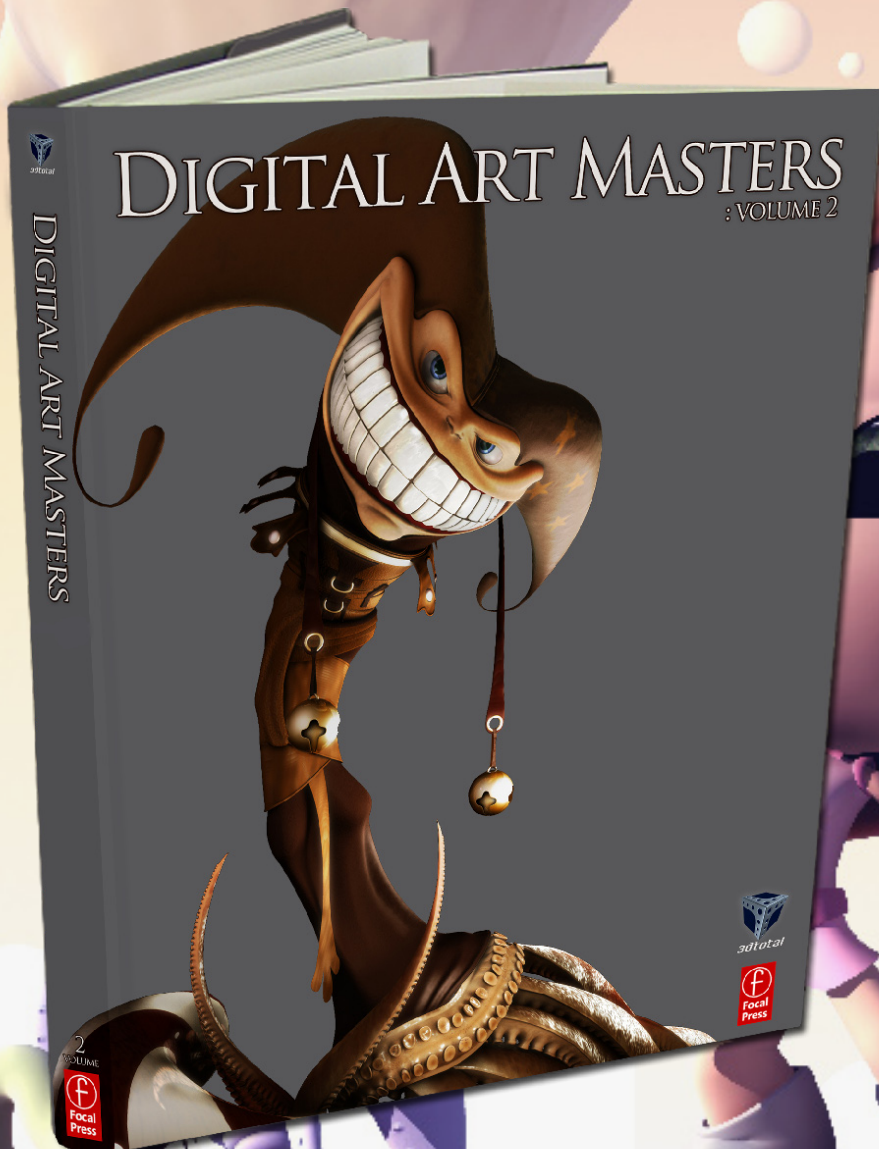
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This month we feature:

'Spacegirl'
by Andre Holtzmeister



The following shots of the Spacegirl book pages are featured here in full-resolution and can be read by zooming in...



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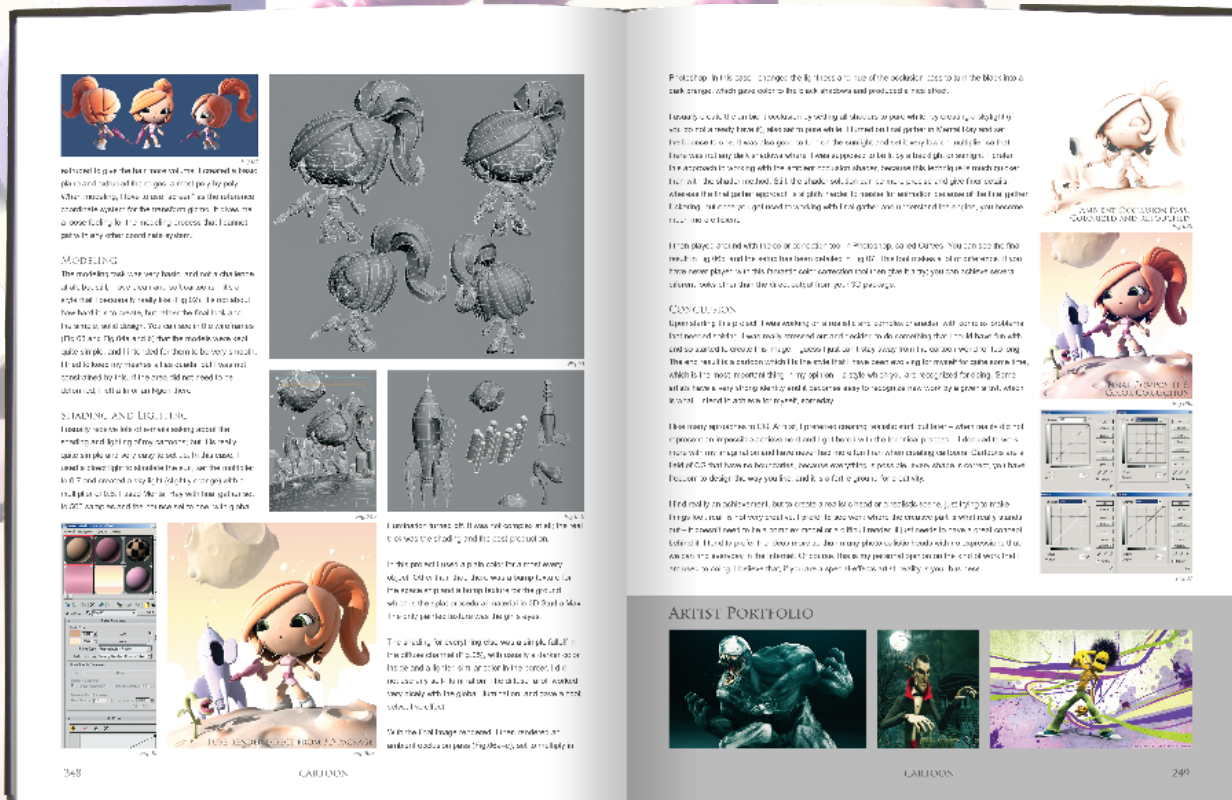
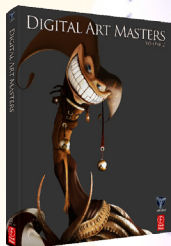
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3D environment lighting



3ds max

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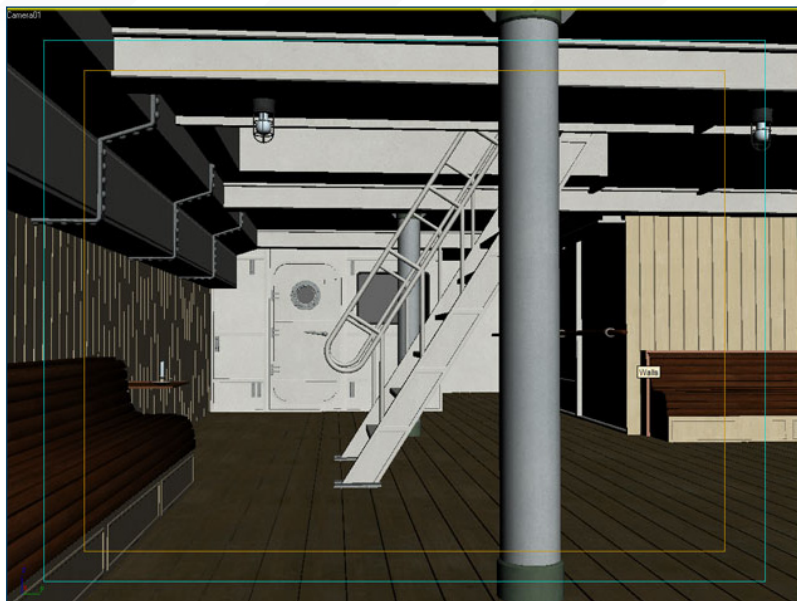
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NATURAL EXTERIOR LIGHTING PART 3 - MOONLIGHT

This time we'll create a typical moonlight setup for the ship cabin scene, for which we'll use the Mental Ray renderer...

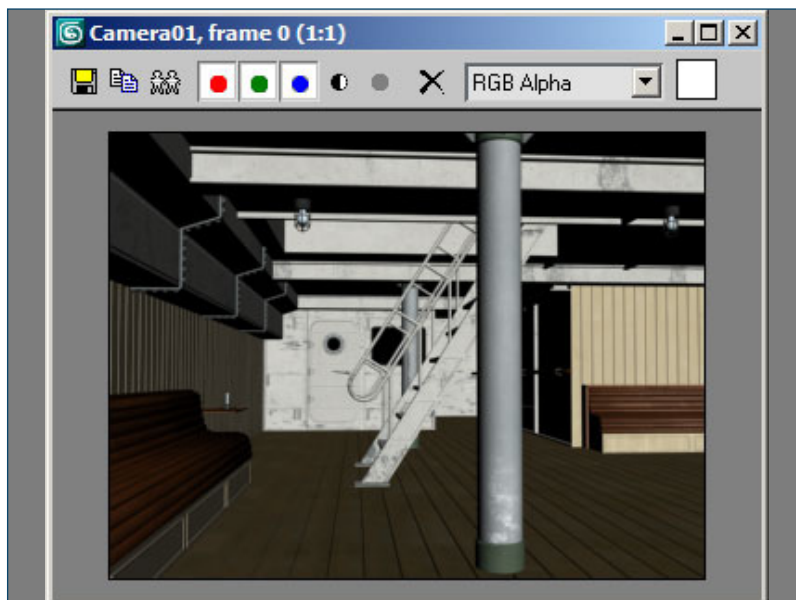
1. Open the Ship Cabin_Moon_Start.max scene included with this tutorial (download can be found at the end of this tutorial; click on the Free Resources logo) (Fig01).

Fig 01



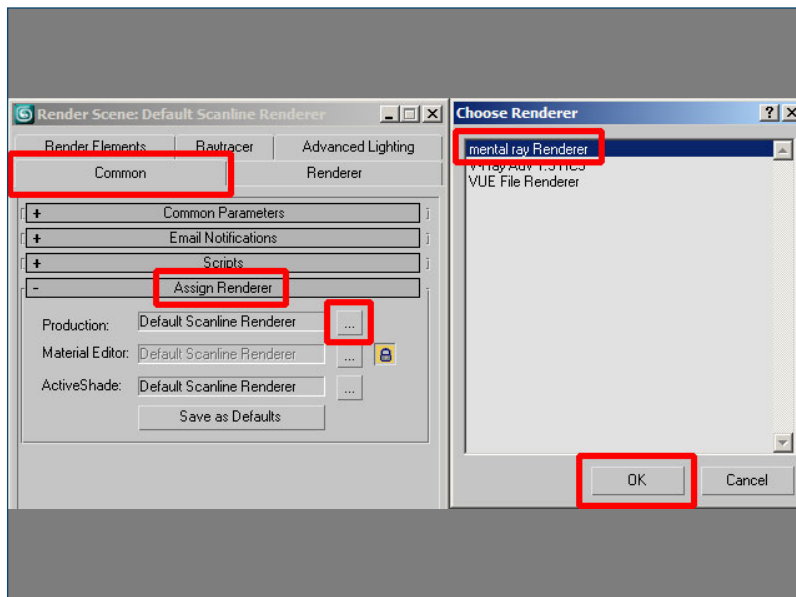
2. If you try to render the scene, you will get something similar to Fig02, as there are still no lights in the scene (Fig02).

Fig 02



3. First of all, let's assign Mental Ray as the renderer. Open the Rendering panel (F10) and click on the button with the three dots in the Assign Renderer roll-out. Select "mental ray Renderer" in the window that appears, and click OK (Fig03).

Fig 03



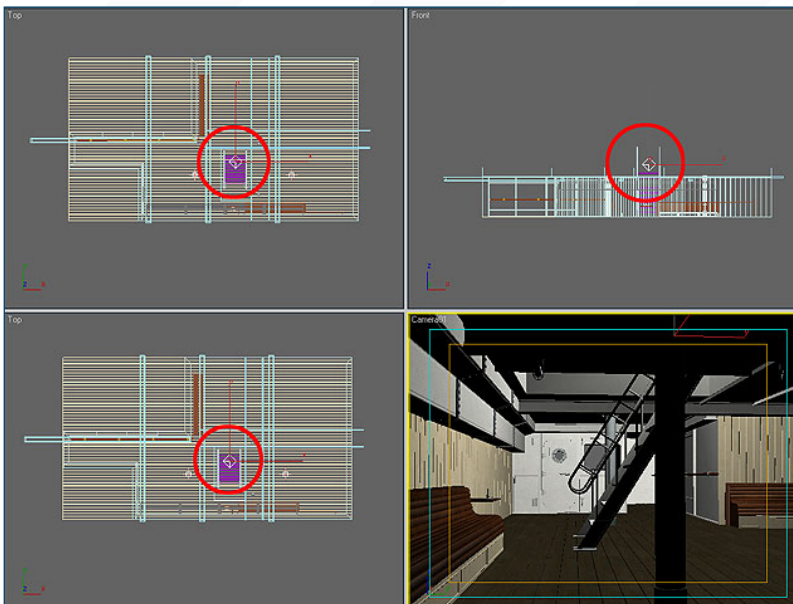


Fig 04

4. Create a mental ray Area Omni light and position it as shown in Fig04, just above the opening in the ceiling (Fig04). This will be our Key light (the moon).

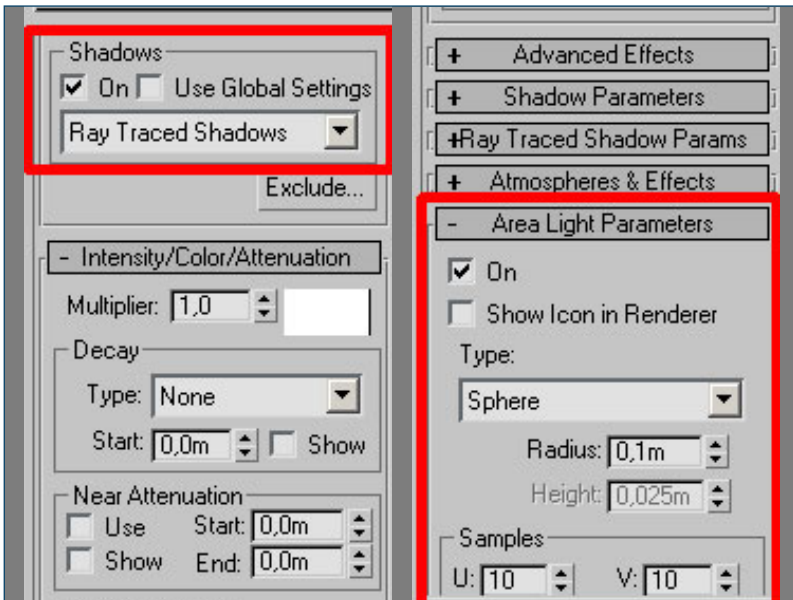


Fig 05

5. Enable the Shadows option (Ray Traced Shadows) and leave the other parameters as they are for the moment. In the Area Light Parameters, make sure that the On option is checked; set the Type to Sphere, the Radius value to 0.1m, and the Samples to 10/10 (Fig05).

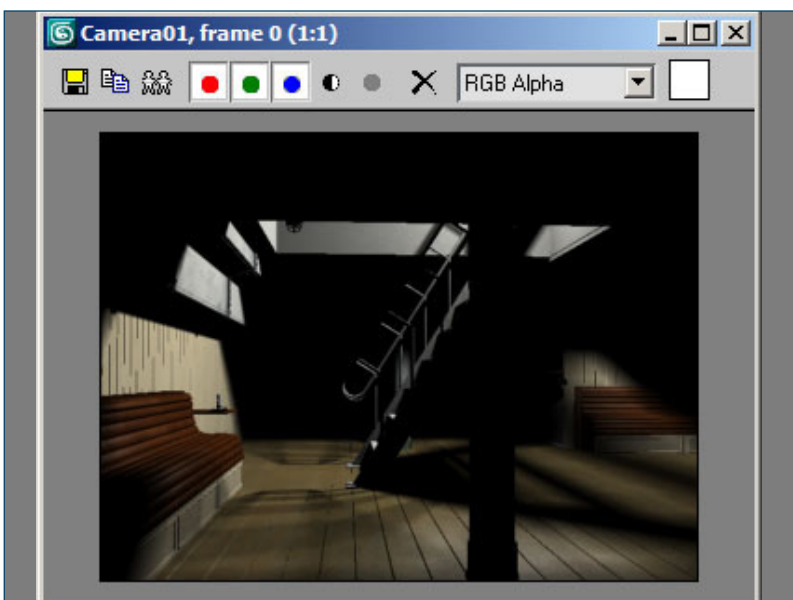
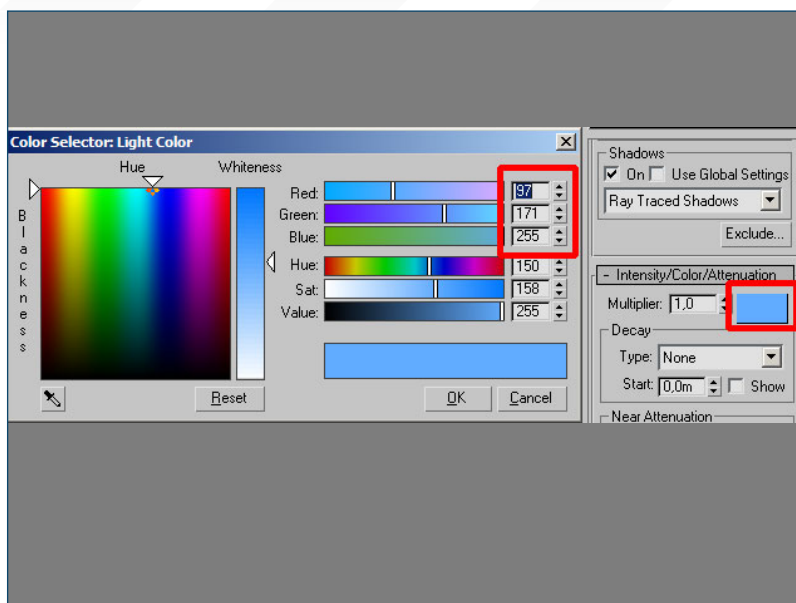


Fig 06

6. Let's make a quick test render (Fig06). The amount of lighting seems to be OK, and the shadows too, but the colour is not right as it should be something more blueish.

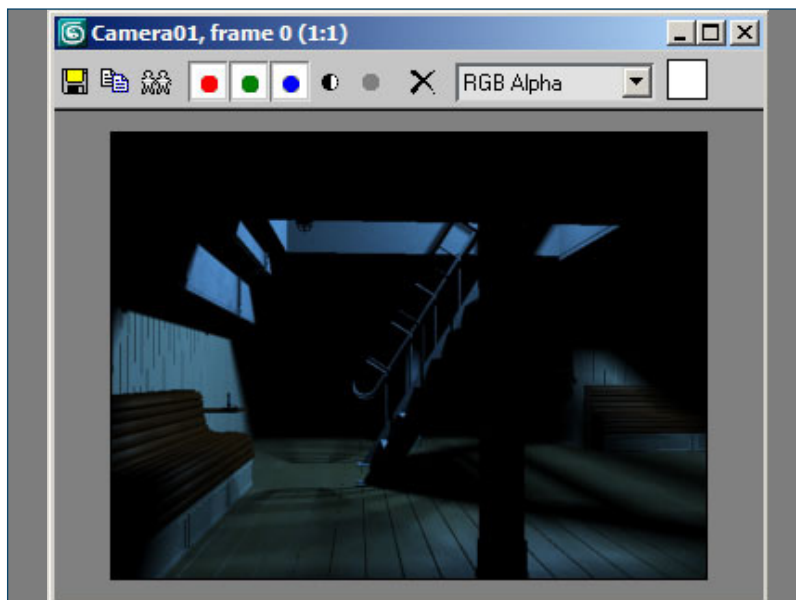
7. Go back to the mental ray Area Omni parameters and change its colour to something like that shown in Fig07.

Fig 07



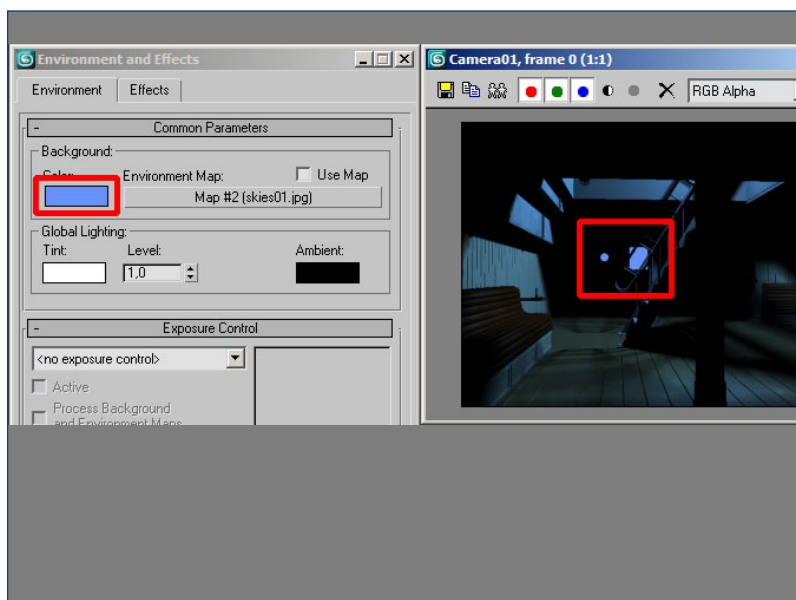
8. Render the scene again (Fig08). It looks better, now.

Fig 08



9. Let's change the Environment Background colour (using the '8' shortcut key) to the same colour that we just gave to the Omni light, and let's render the scene again (Fig09).

Fig 09



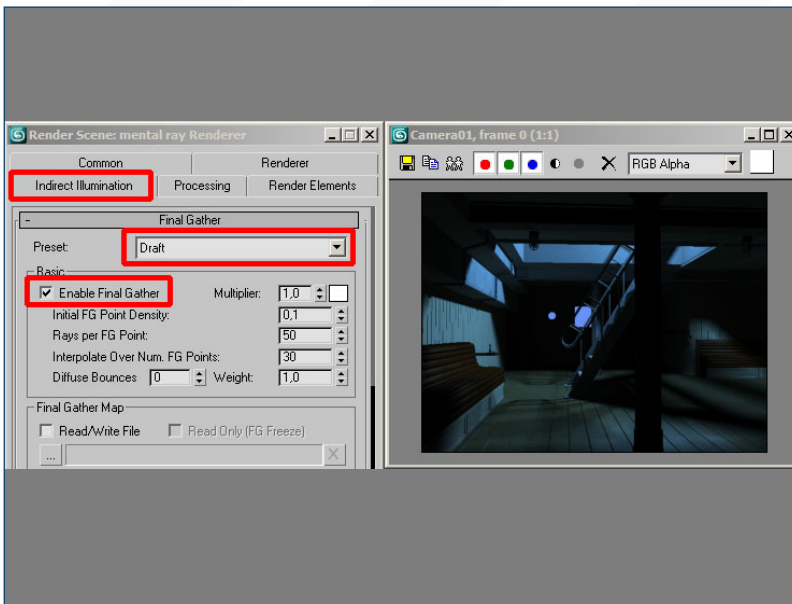


Fig 10

10. Now we need some bounces of light all around the scene. Let's enable Final Gather in the Indirect Illumination tab of the Rendering panel. Set the Preset to Draft and render the scene again (Fig10).

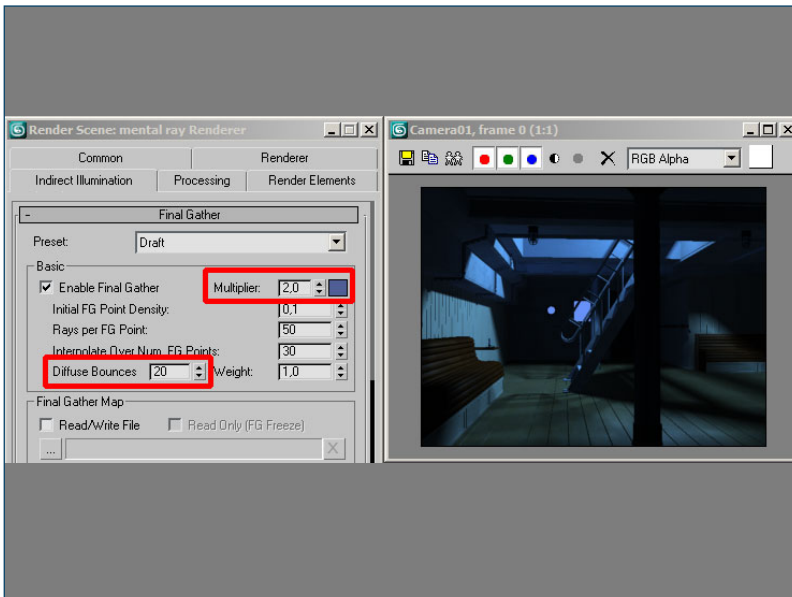


Fig 11

11. Since we need more light and bounces, we have to increase the FG Multiplier value to 2. Also change the Multiplier colour to something blueish, as shown in Fig11. Increase the Diffuse Bounces value to 20, or even more if needed.

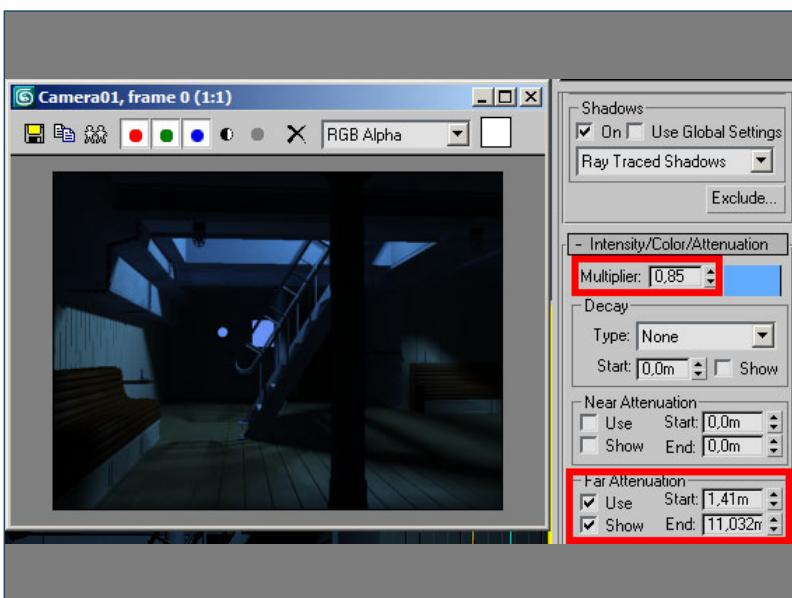
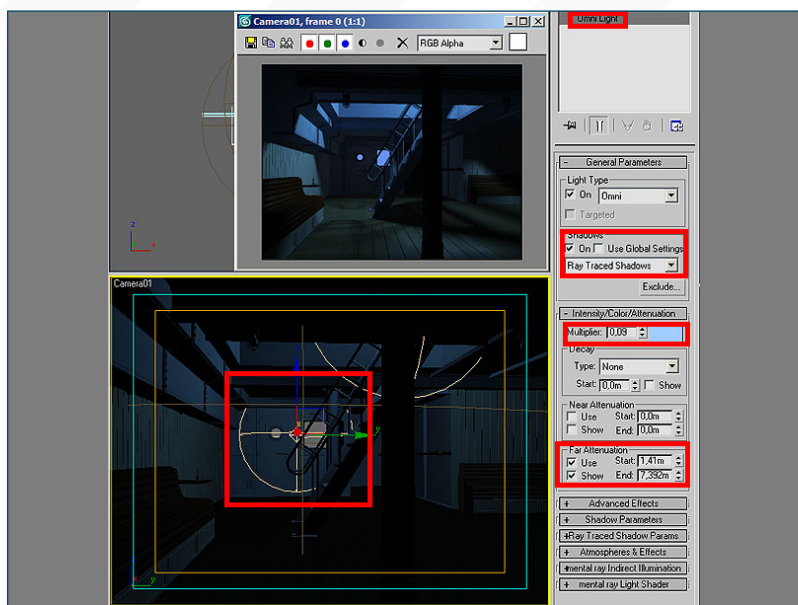


Fig 12

12. Now there's much more light. Select the mental ray Area Omni and lower the Multiplier to a value of about 0,85. Also enable the Use and Show options for Far Attenuation and set their parameters to respectively 1.41m and 11.032m (Fig12).

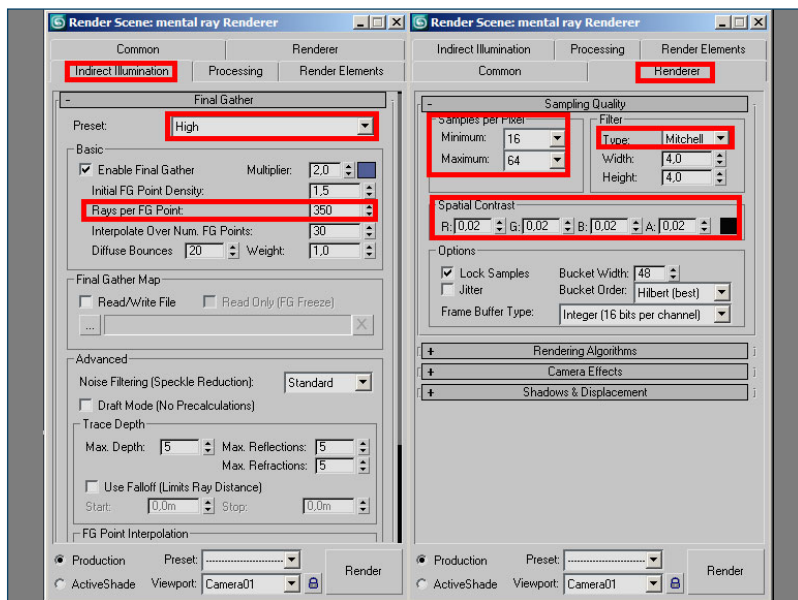
13. The Key light seems to be OK. We now need some more light in the back of the room, near the windows. Create a simple Omni light and position as shown in Fig13. Also enable Shadows (Ray Traced); set the multiplier to 0,09 and its colour to a bright blue. Enable Far Attenuation Use and Show, and set their values to 1.41m and 7,.392m. Render the scene again.

Fig 13



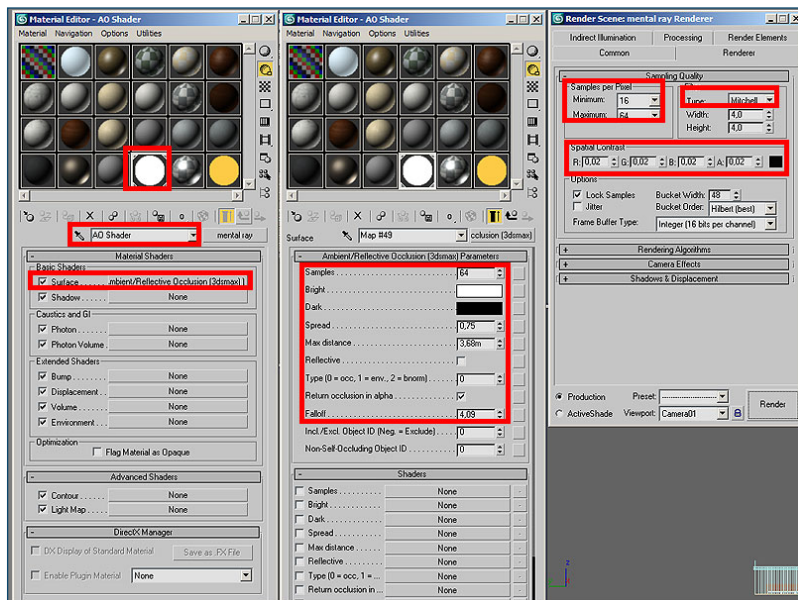
14. Now we have to set up a higher quality render... Go back to the Indirect Illumination tab and set the Preset to High. Set the Rays per FG Point value to 350. Switch to the Renderer tab and copy the parameters shown in Fig14. Increase the image resolution (for example, to 640x480 or even more) and render the scene. Save the picture to use it later on in Photoshop for post-production work.

Fig 14



15. We also need an Ambient Occlusion pass for compositing. Open the Ship Cabin_AO.max scene and render it. The AO_Shader material was assigned to every object in the scene, and its parameters were set up to achieve a nice AO solution (Fig15).

Fig 15



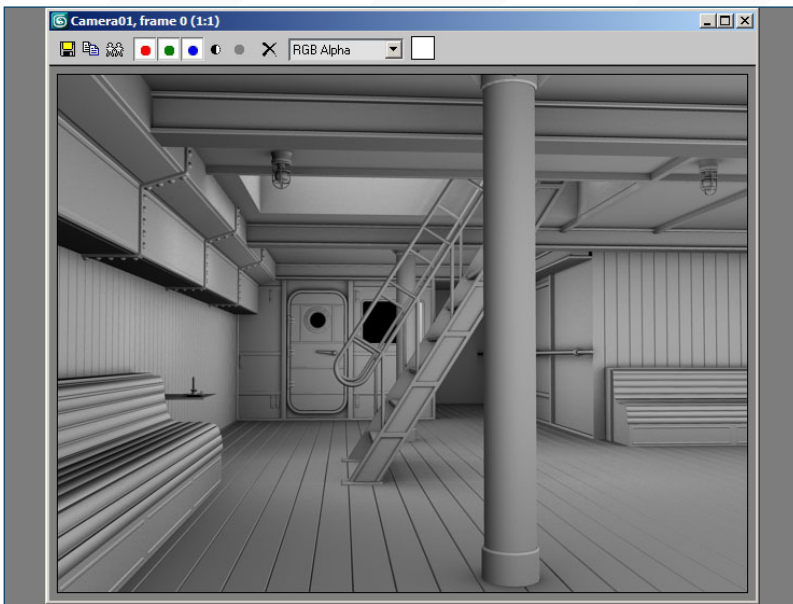


Fig 16

16. Render the scene and save this picture, too (Fig16).

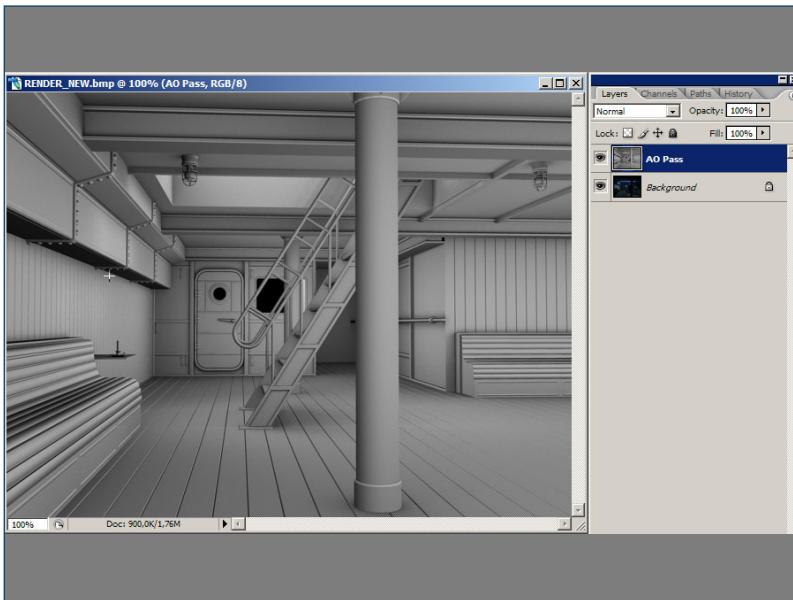


Fig 17

17. Start Photoshop and import both the original render and the AO pass. Select the AO pass, copy it, and paste it on the original rendered picture (Fig17).

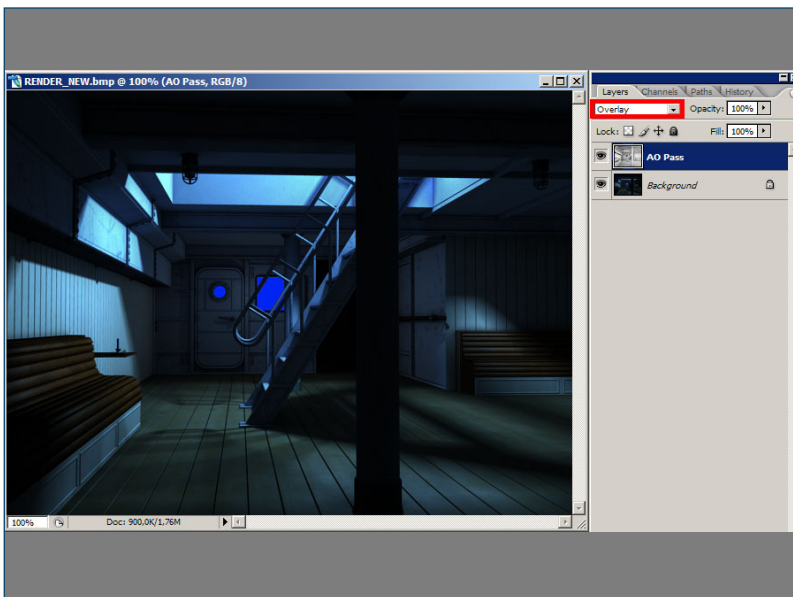


Fig 18

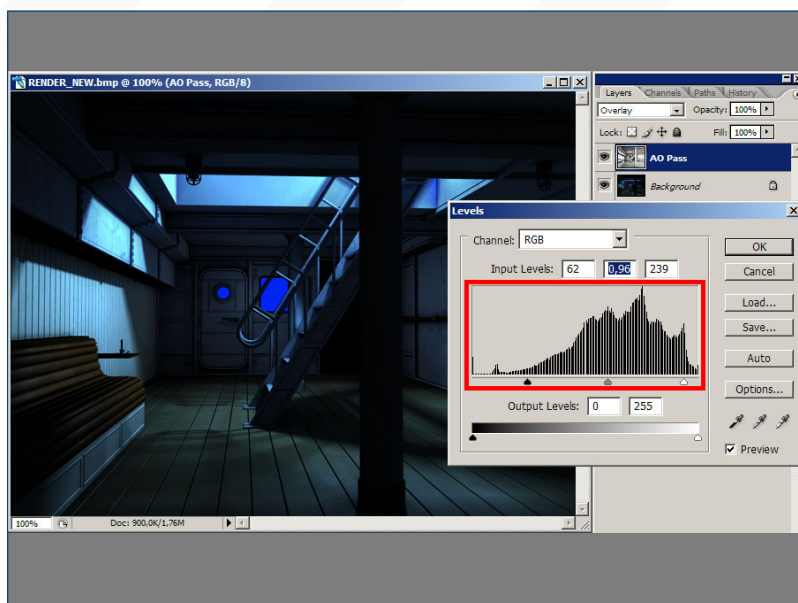
18. Change the blending mode for the AO pass to Overlay (Fig18).



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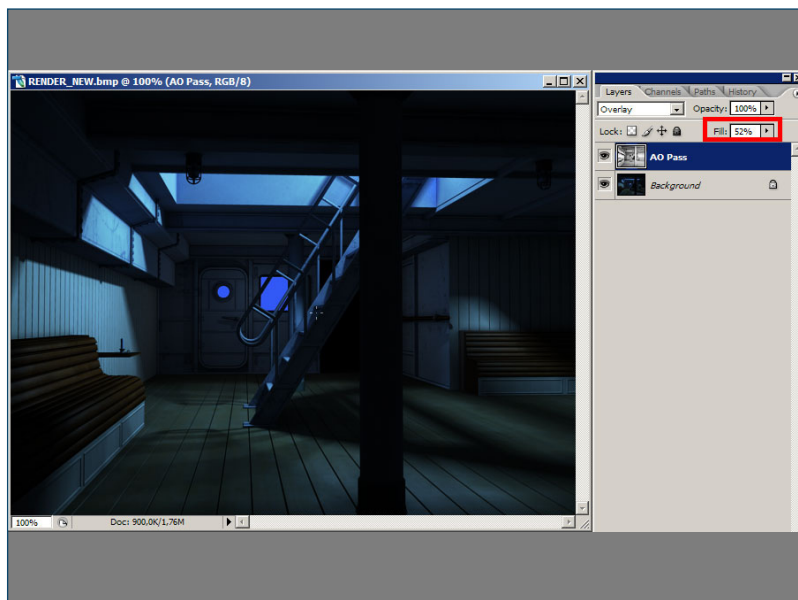
19. Use the Levels tool to adjust the levels until you are happy with overall look (Fig19).

Fig 19



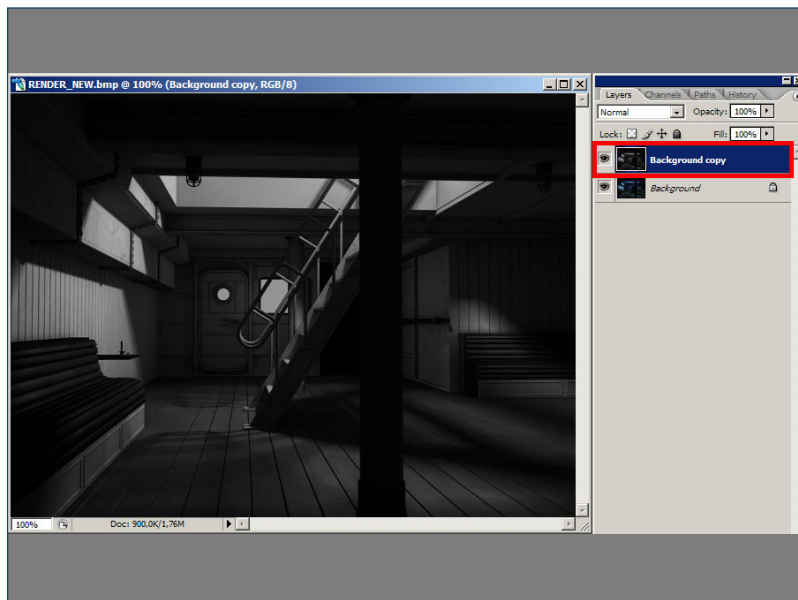
20. Lower the Fill value to 52% (Fig20).

Fig 20



21. Collapse the two layers together and create a copy of the Background layer. Desaturate it (Fig21).

Fig 21



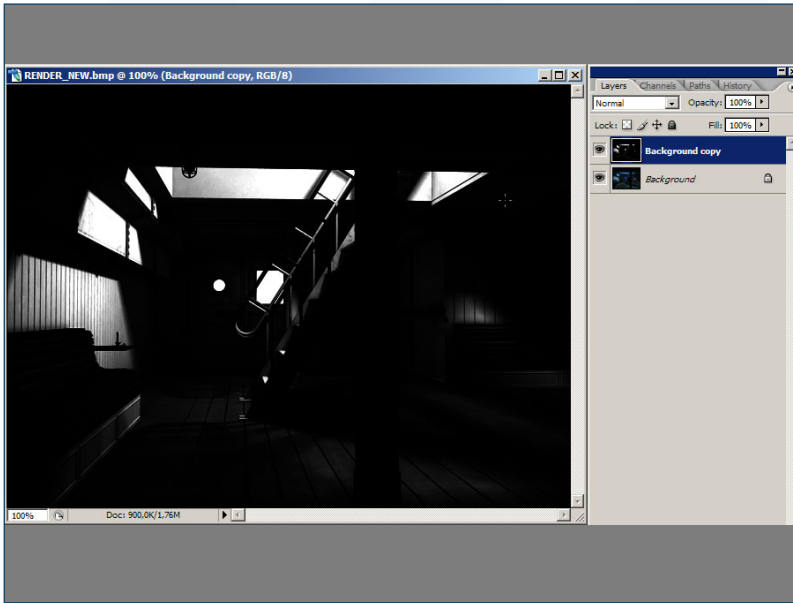


Fig 22

22. Adjust the Levels to expose the brightest areas (Fig22).

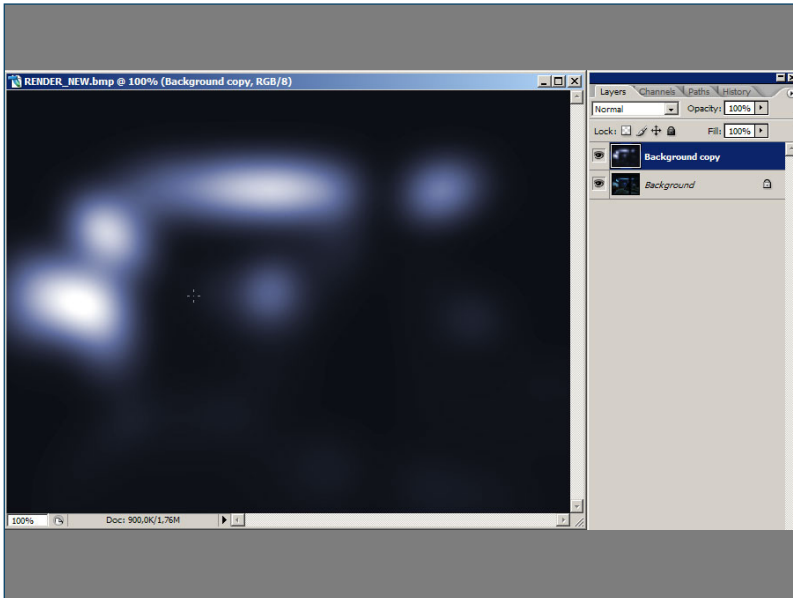


Fig 23

23. Use the Gaussian Blur filter to blur this layer, and then change its colour to something blueish (Fig23).

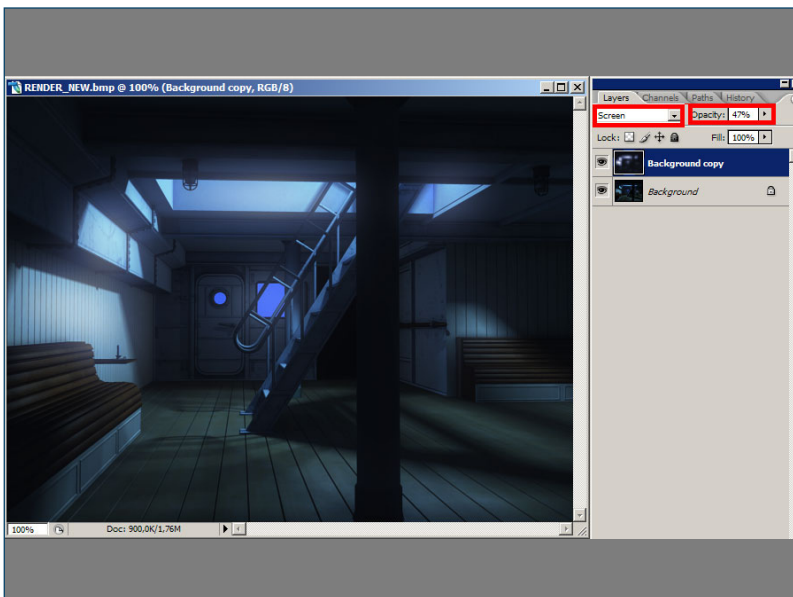
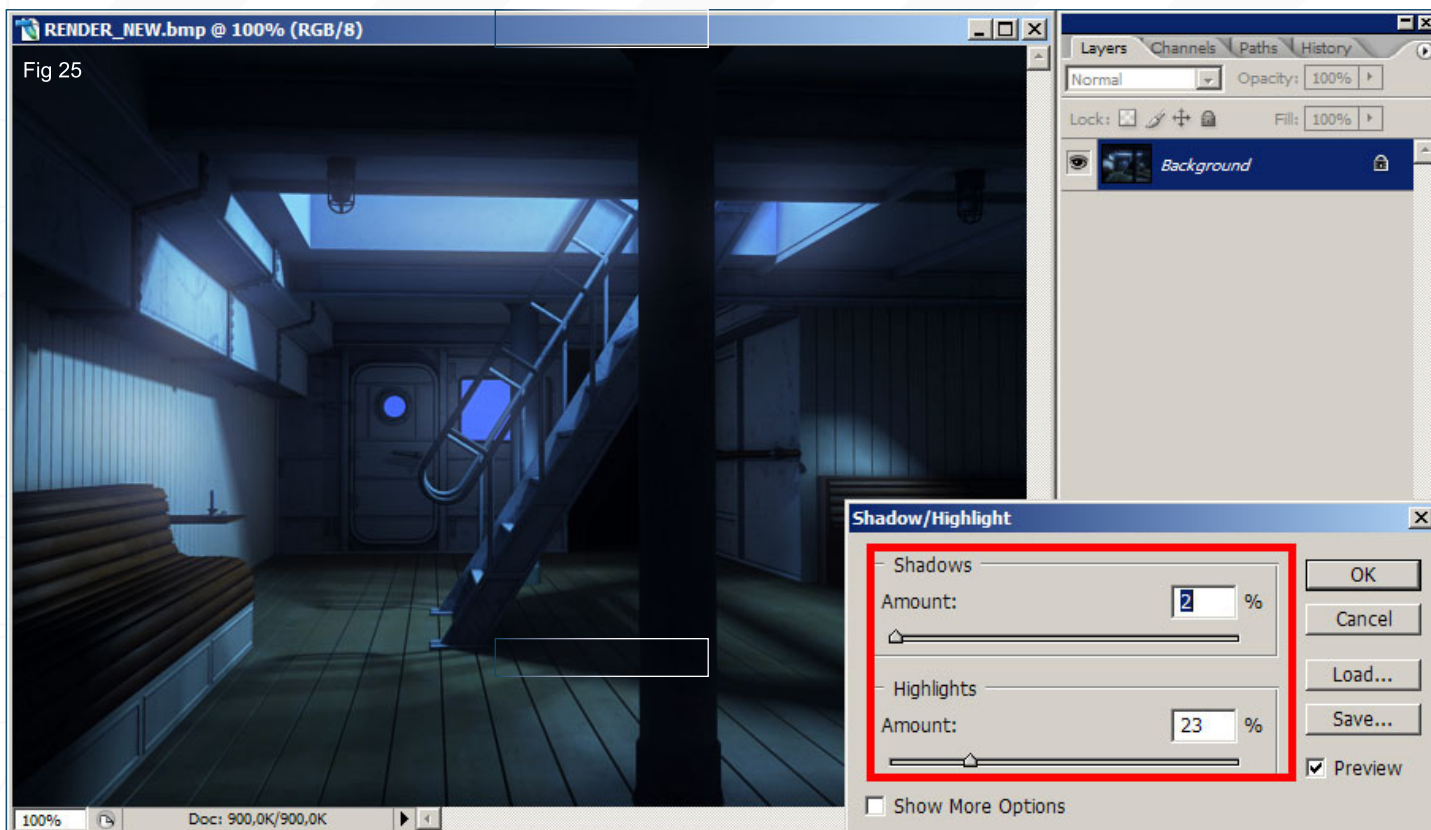


Fig 24

24. Change the blending mode to Screen and the Opacity value to about 47% (Fig24).

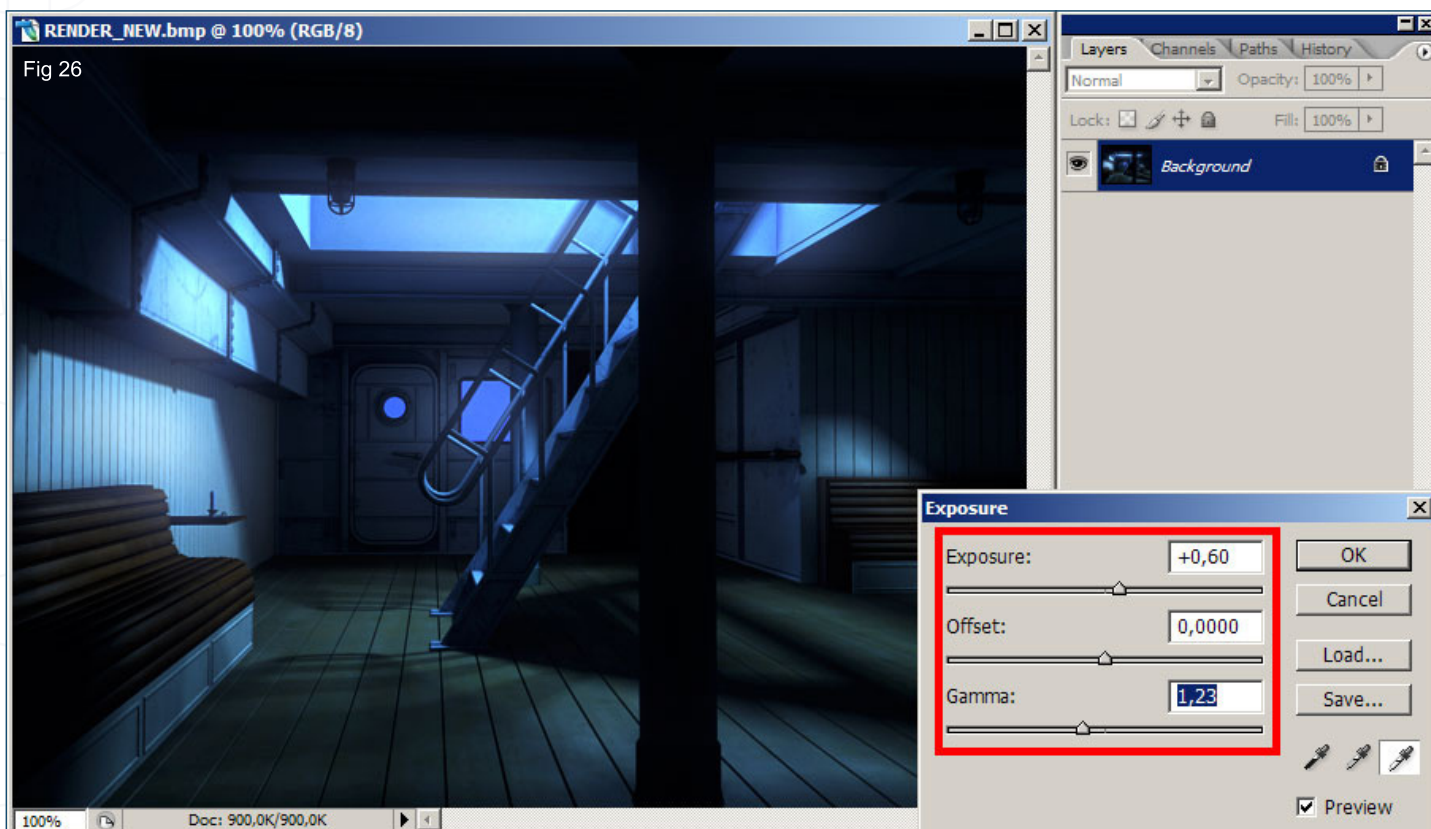


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25. Flatten the two layers together and use the Shadow/Highlight tool to improve the mood of the picture (Fig25).

26. Also use the Exposure tool as a final touch (Fig26).



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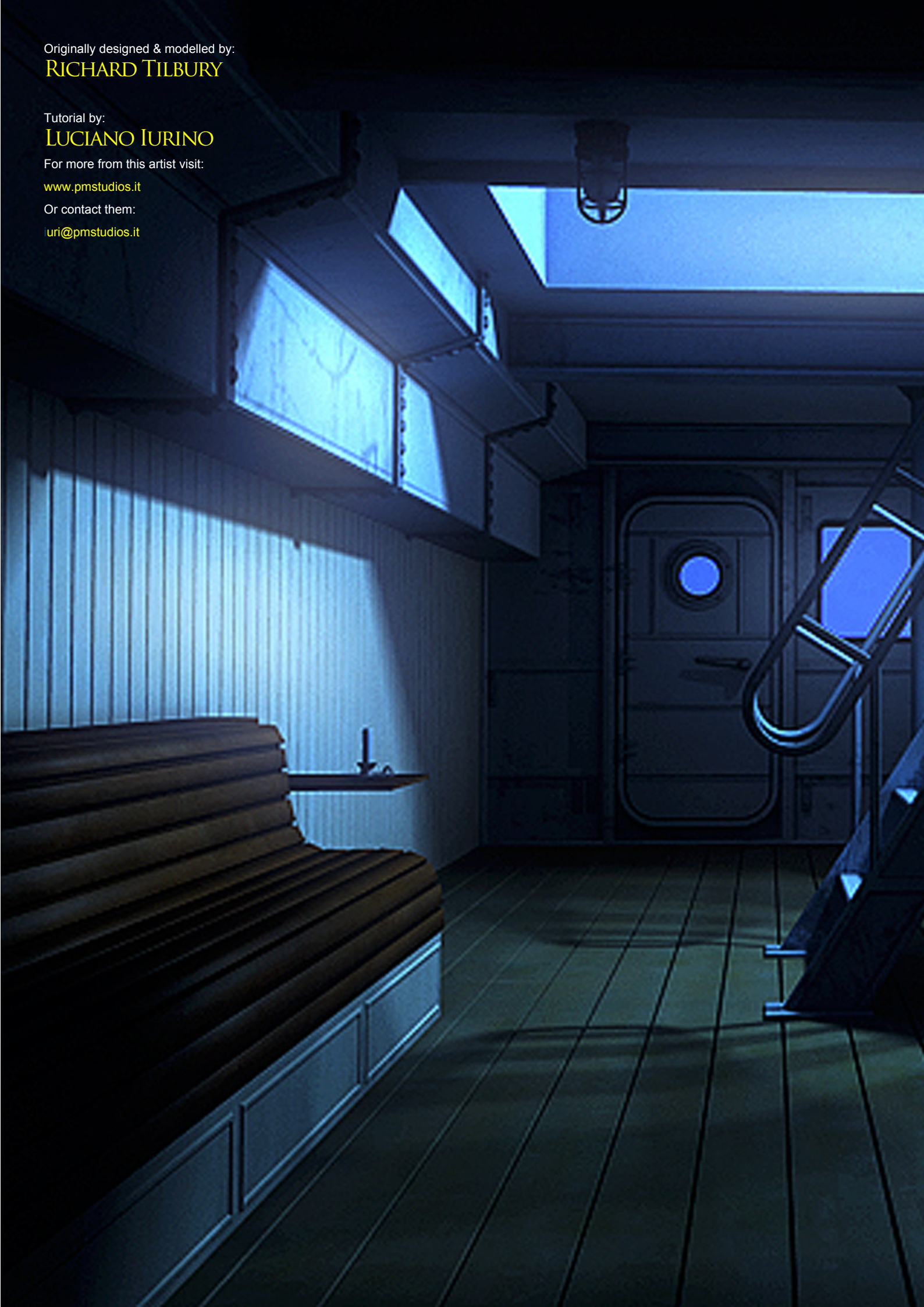
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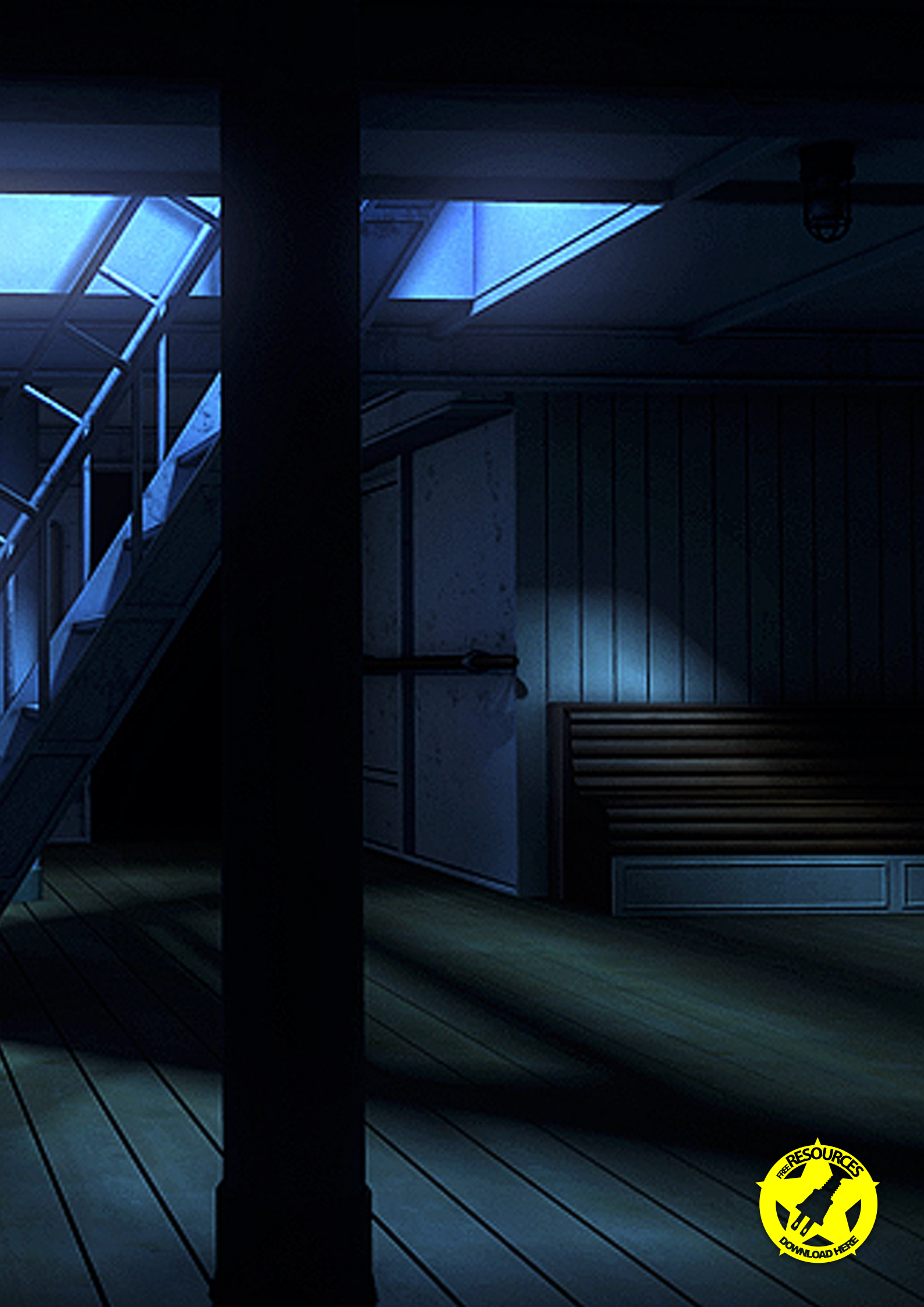
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NATURAL EXTERIOR LIGHTING PART 3 - MOONLIGHT

Welcome back to this series of lighting tutorials.

In this part, we will see how to illuminate

our ship cabin using natural exterior light.

The environmental condition this month, is:

Moonlight.

1. First of all, open the scene and examine it (download can be found at the end of this tutorial; click on the Free Resources logo) (Fig01). You can see in the cabin that there is an opening on the ceiling, a window, and a small window on the door. The moonlight will illuminate the cabin by crossing through these openings. Since we are using Global Illumination, I suggest you disable the Antialiasing (AA) parameters and turn the Auto Light off (Fig01).

2. As we did in the previous tutorials, add a Sky object in the scene and assign to it a material that has a gradient as a texture in the Illumination Channel (Fig02). The Sky object will generate the Global Illumination.

3. Fig03 shows the Global Illumination settings that I'm going to use for our render tests. I decreased the Accuracy to 1%, the Prepass Size to 1/10, the Diffuse Depth to 1, the Stochastic Samples to 100, and the Max. Resolution to 50. This will allow us to save a lot of time in the rendering phase.

Fig 01

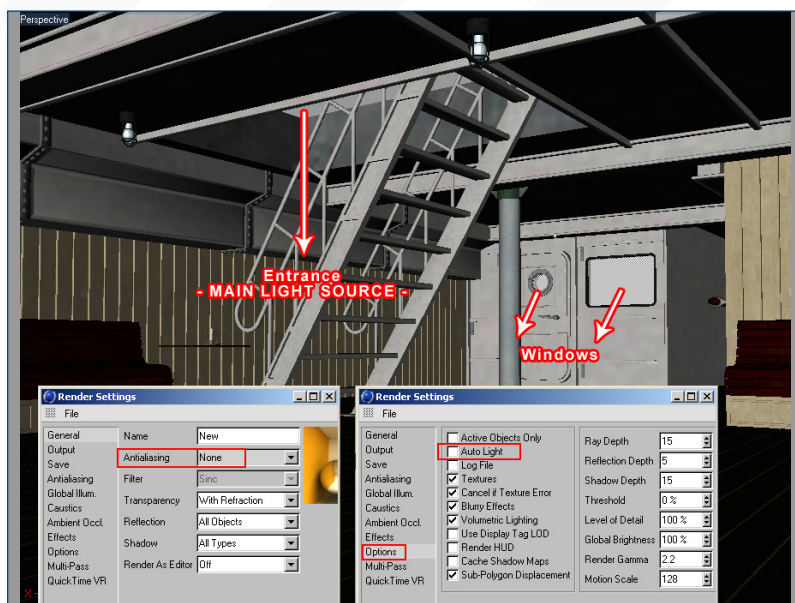


Fig 02

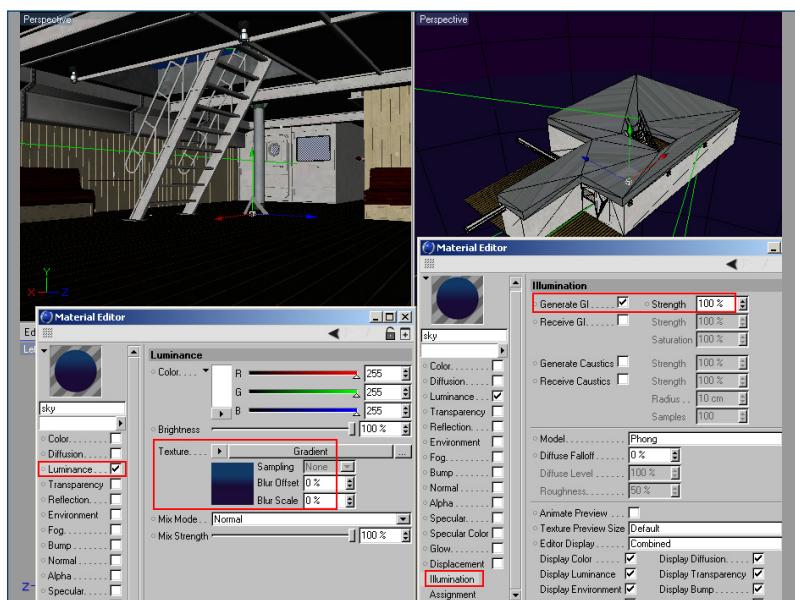
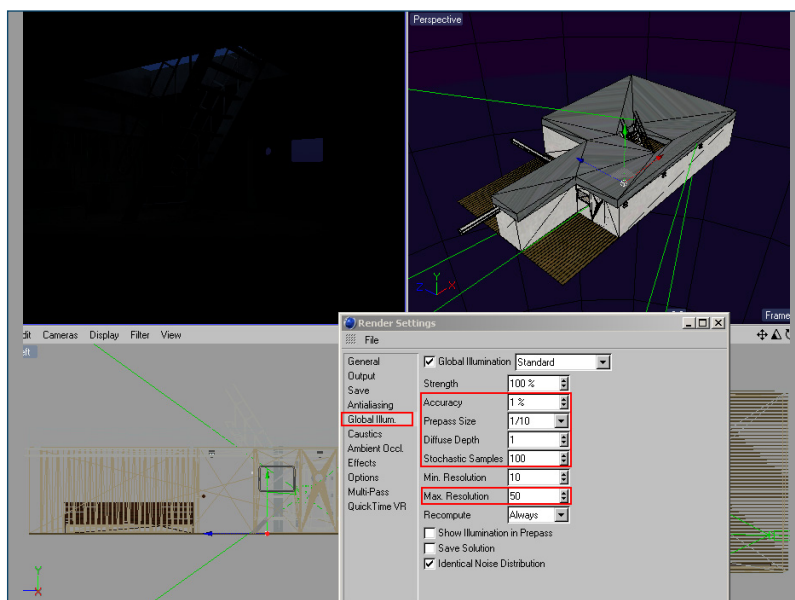


Fig 03



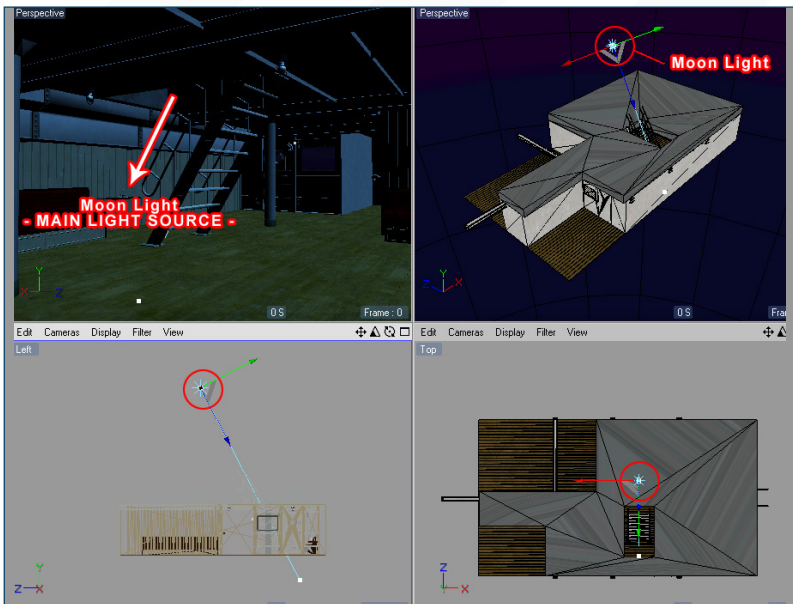


Fig 04

4. Insert into the scene an Infinite Light (Objects > Scene > Infinite Light) and position it as shown in Fig04. I named it "Moon". This light will be the main light source.

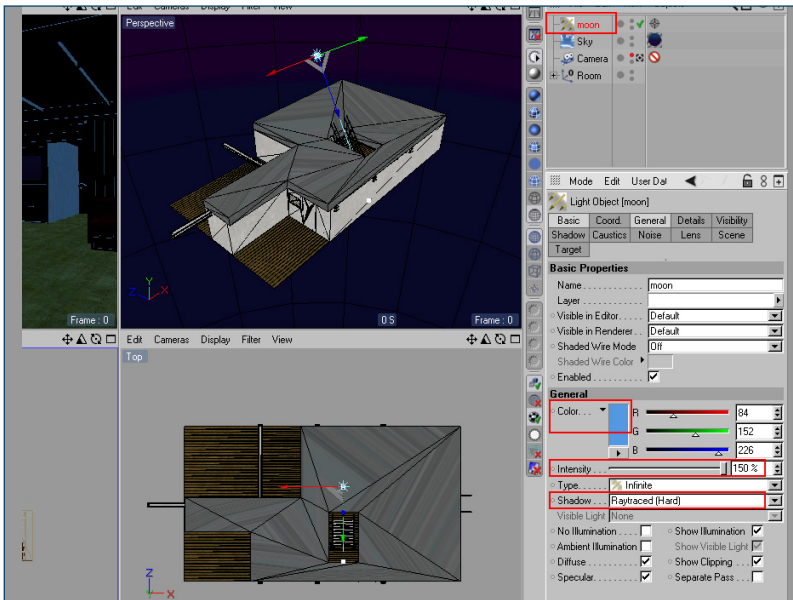


Fig 05

5. In the properties of the Moon light, change the default colour to bright blue, as seen in Fig05. Increase its Intensity to 150% and choose the Raytraced type Shadow. In reality, when an object is illuminated by the direct light of the sun, it will cast clean shadows and their edges will be defined. When an object is illuminated by indirect light, its shadows will be blurred and its edges will be less defined. The definition of the edge of the shadow also depends on the height of the objects.

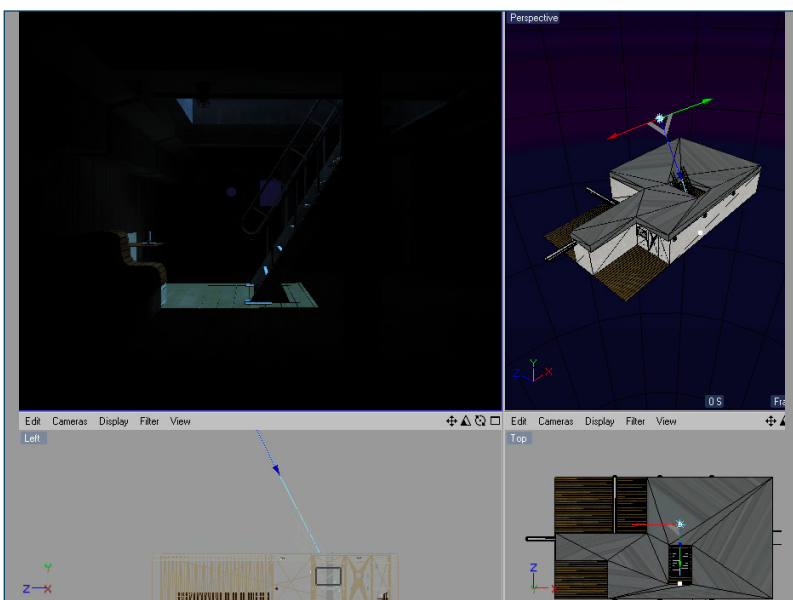
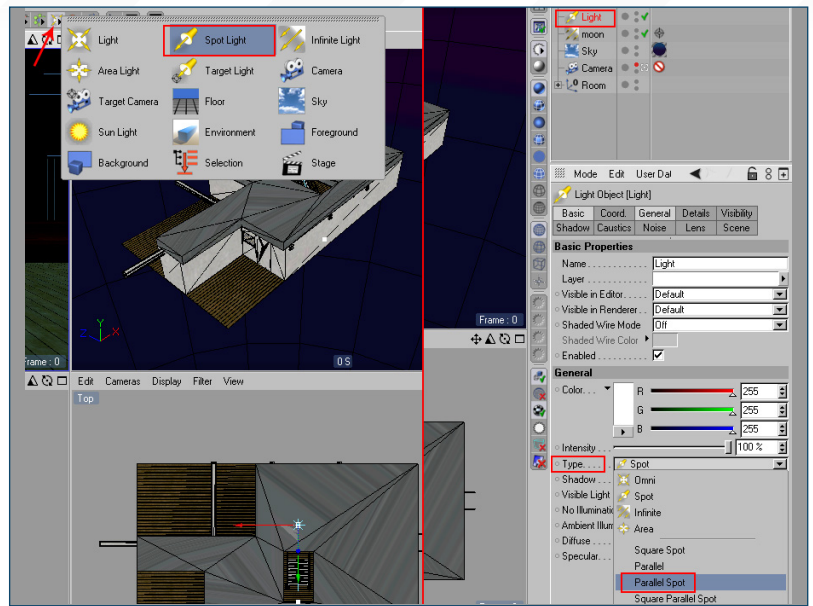


Fig 06

6. Let's make a render (Fig06). You can see from Fig06 that the cabin is still dark, even if the environmental condition is the night.

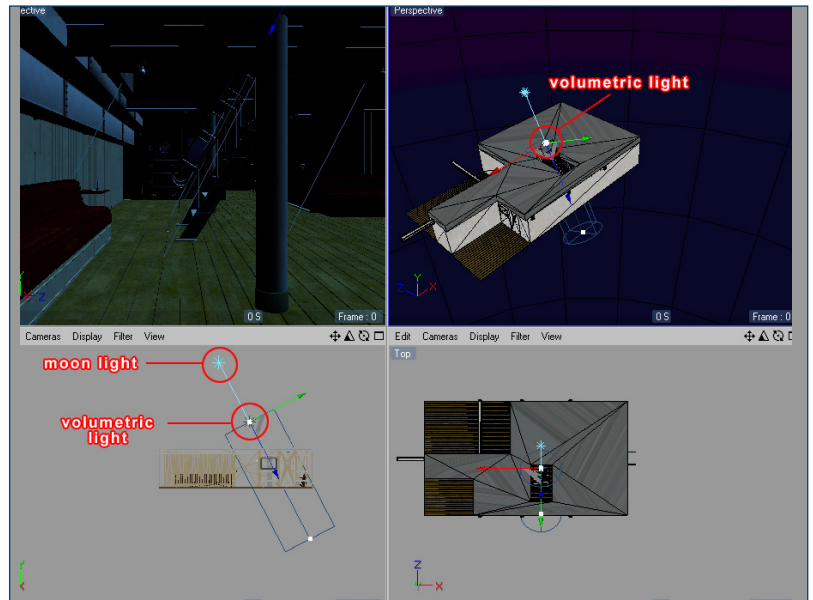
7. Insert a new light in the scene. I chose a Spot light (the type of light that you choose is not important because we will change it). In the properties of the light, change the Type to Parallel Spot, as shown in Fig07. That light has the job of better spreading the light from the Moon.

Fig 07



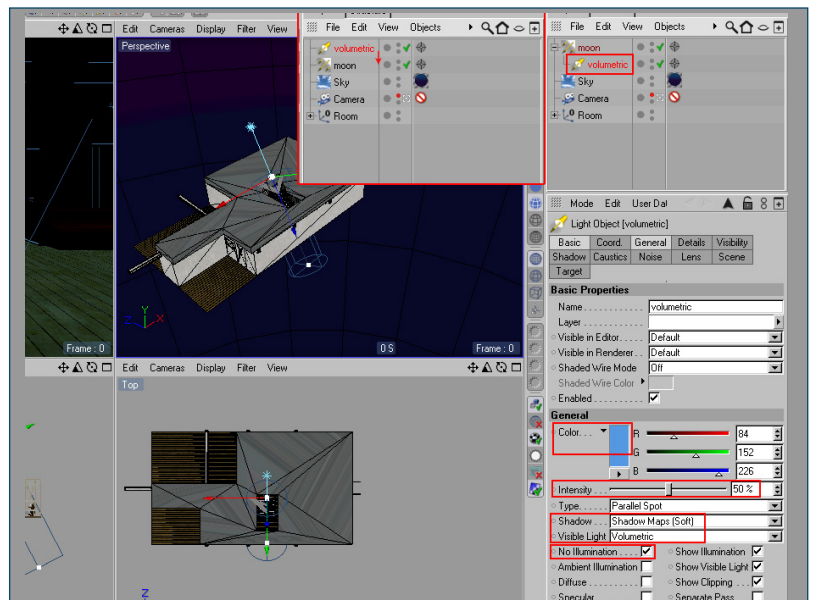
8. I named the new light, "Volumetric". Position the Volumetric light, as shown in Fig08.

Fig 08



9. Select the Volumetric light and drag it into Moon light. Therefore, if you want to change the position of the Moon light, you don't have to worry about the Volumetric light because it will follow the Moon light. In the properties of Volumetric light, change the default colour, as seen in Fig09. Decrease the Intensity to 50% and choose Shadow Maps as the Shadow. Make the light visible by selecting the Volumetric parameter from the Visible Light's menu. Uncheck the No Illumination box, as this light won't generate light.

Fig 09



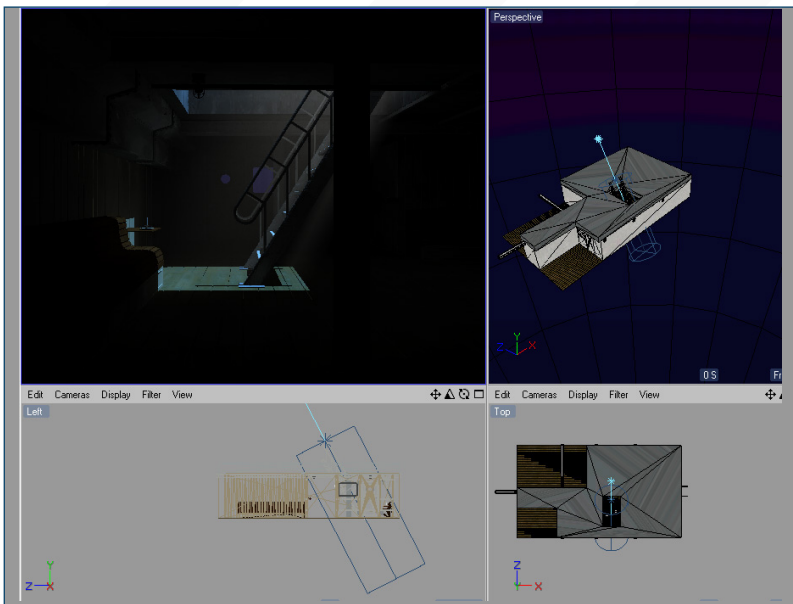


Fig 10

10. Make a render. The volumetric light has the assignment in simulating the volumetric effect of the light, in fact you can notice it from the render (Fig10).

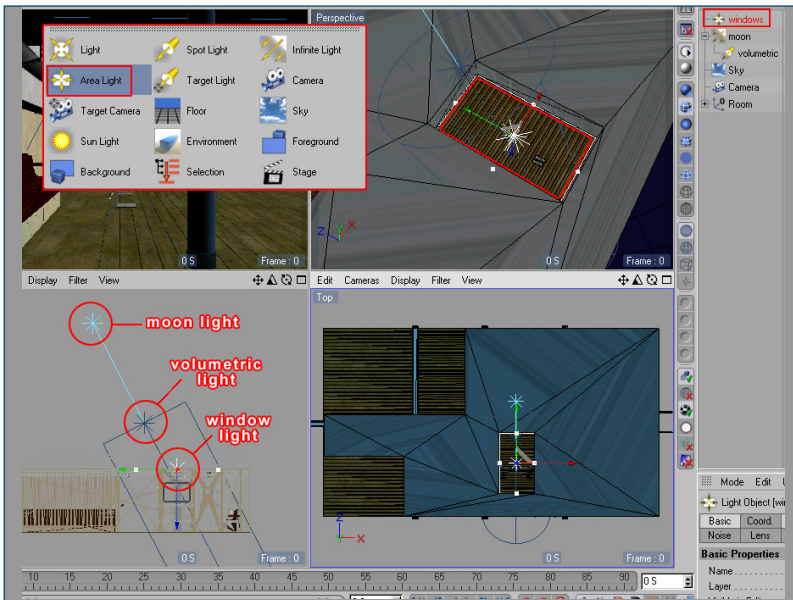


Fig 11

11. Add another light: choose the Area light this time. Call it "Window" and position it in correspondence with the entrance on the ceiling. The size of the light must cover the whole opening of the entrance, and the light has to be positioned in correspondence with the lower edges of the hole, as shown in Fig11.

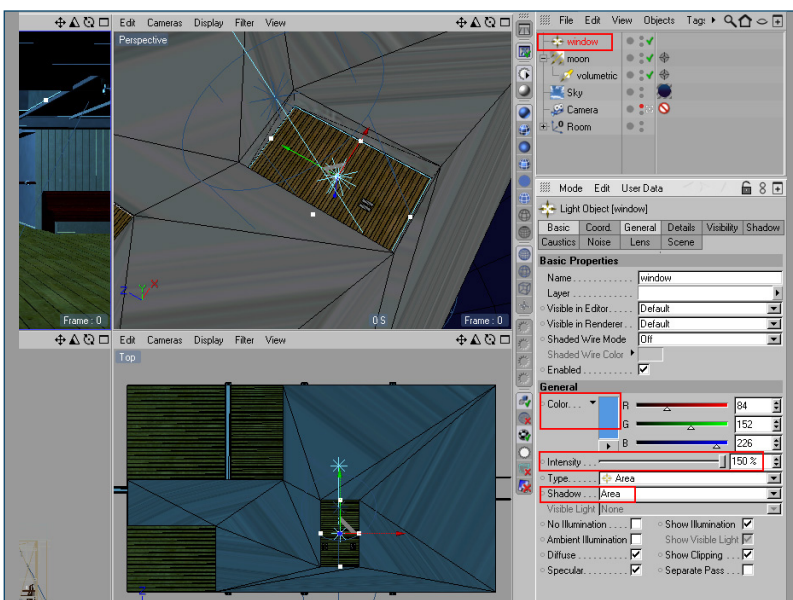
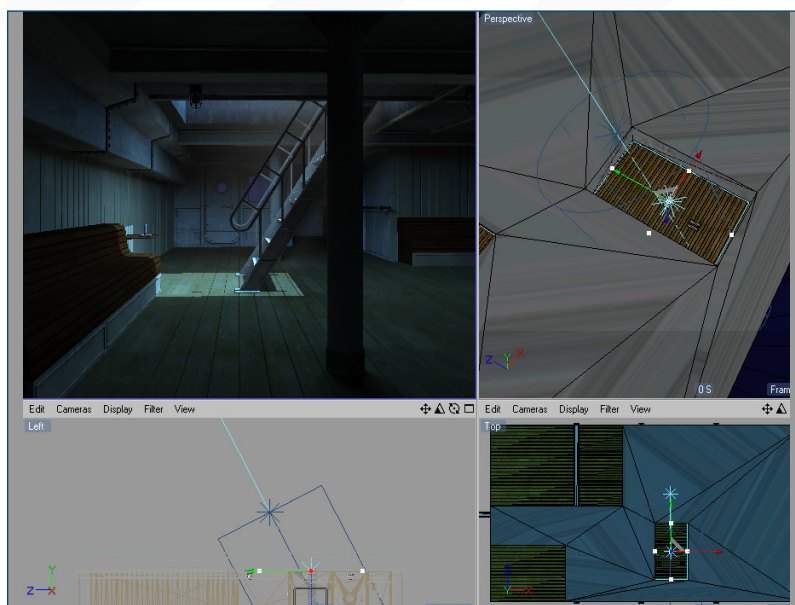


Fig 12

12. In the properties of Window light, change the Color, the Intensity, and the Shadow, as seen in Fig12.

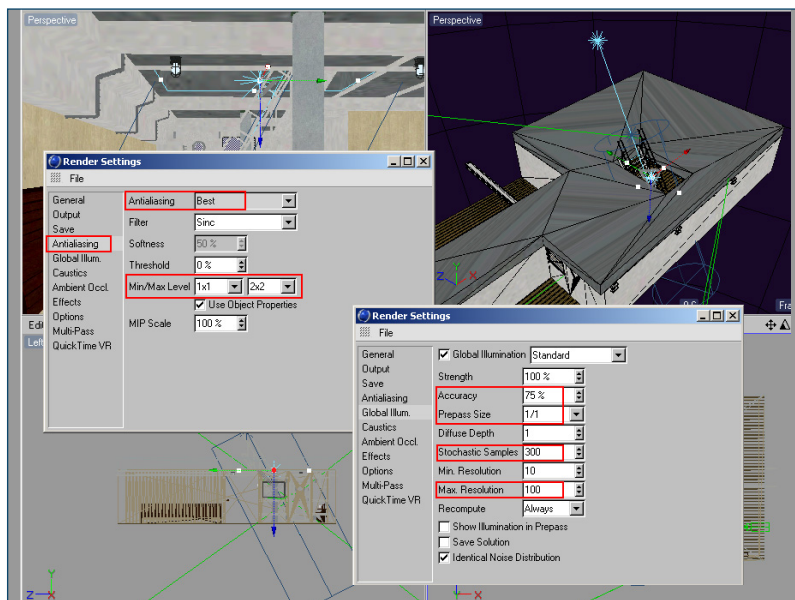
13. Let's make a render to see how it's going (Fig13). The light that we just added has the job of better spreading the light from the Moon. That was the last thing to do in order to complete our Lighting Rig, so we are now ready for the final render.

Fig 13



14. Before we render we need to enable the AA (antialiasing), and we need to increase the parameters of the GI (Global Illumination) (Fig14).

Fig 14



15. Fig15 shows the final render. It took about 1 hour and 30 minutes to render.

Fig 15



That is all for this month. I hope you've enjoyed following this part of the tutorial.

Originally designed & modelled by:
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Tutorial by:
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& NIKI BARTUCCI**

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3D environment lighting



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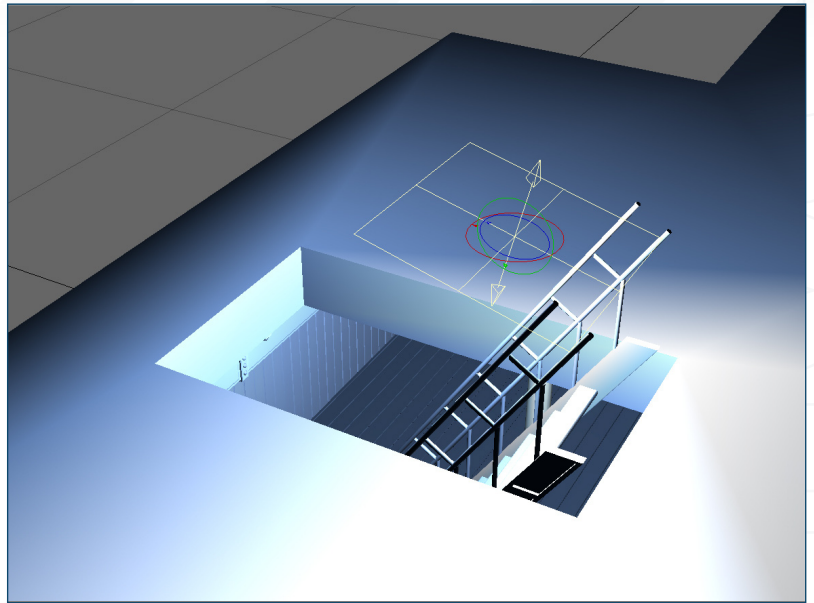
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NATURAL EXTERIOR LIGHTING PART 3 - MOONLIGHT

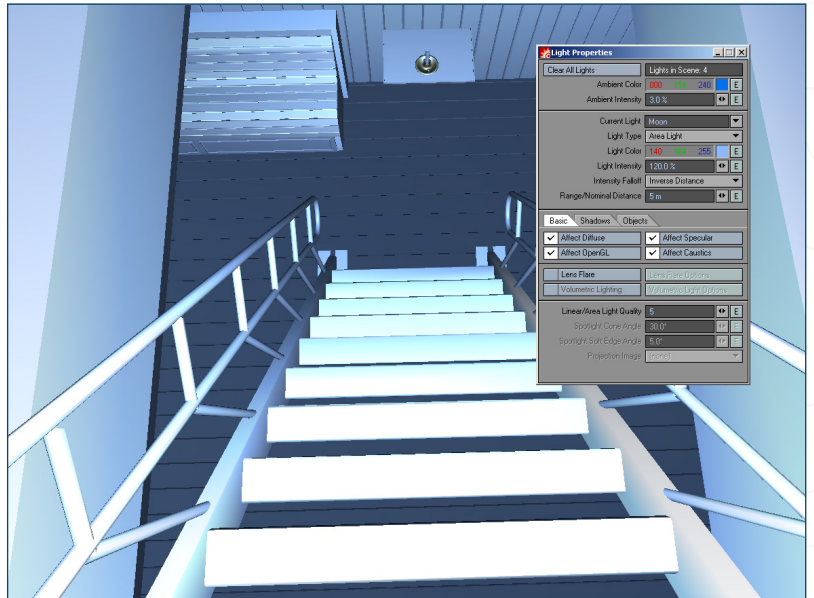
We covered daytime lighting situations in the last two parts, so we are now going to light our scene by moonlight. Our moonlight will shine in from above, through the large opening in the roof. The angle of the light matches the angle of the ladder, so it will shine onto the wall on the left. We are going to use an Area light, as we want a light that creates smooth shadows (Fig01).

Fig 01



The Light Intensity is set to around 120% and has a blue colour. We use the Intensity Falloff setting "Inverse Distance", at a Range of 5m. This way the ground is not lit as brightly as the walls. Change the Ambient Intensity to 3% and also use a blue colour for it (Fig02).

Fig 02



Make a test render to see what we have (Fig03). The scene is too dark because there is only one light directly shining towards the ground. To improve this, we need to place lights wherever we want our scene's objects to be visible.

Fig 03



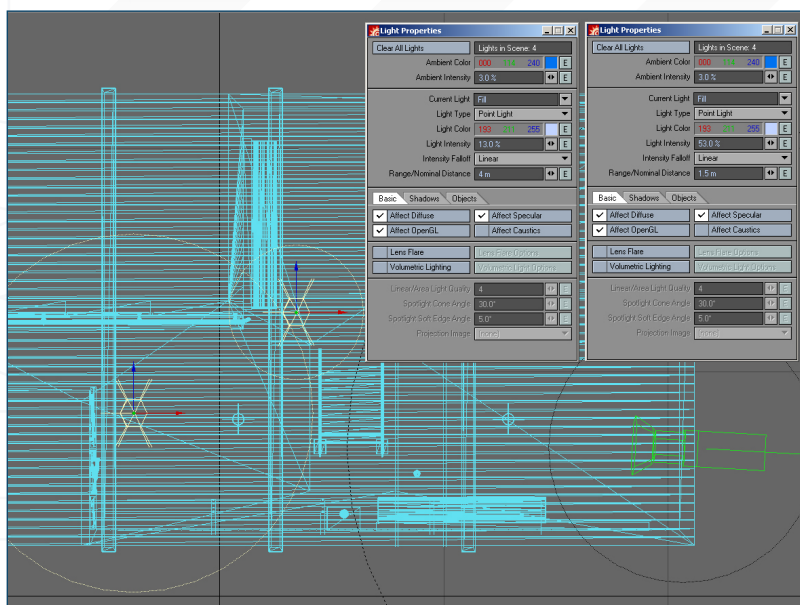


Fig 04

We are going to add two Point lights to lighten up the scene, both left and right of the ladder. The first light, placed directly in front of the rectangle window, has a light blue colour and a Light Intensity of 13%. It has a Linear Intensity Falloff at a Range of 4m. When you're done, clone this light and move it towards the corner by the bench. The second Fill light has a higher Light Intensity of 53% and uses a 1.5m Falloff Range. This is just enough to lighten up the bench and the wall behind it (Fig04).



Fig 05

Our new test render does not seem to be much different to before. The bench on the right is more visible now, but the area around the window is still too dark. We could simply give the window light a higher Light Intensity, but as we are going to use Radiosity the way in which the lights behave will change anyway. What the image clearly shows is that we still have a lot of other dark spots. For example, the foreground is completely black (Fig05).

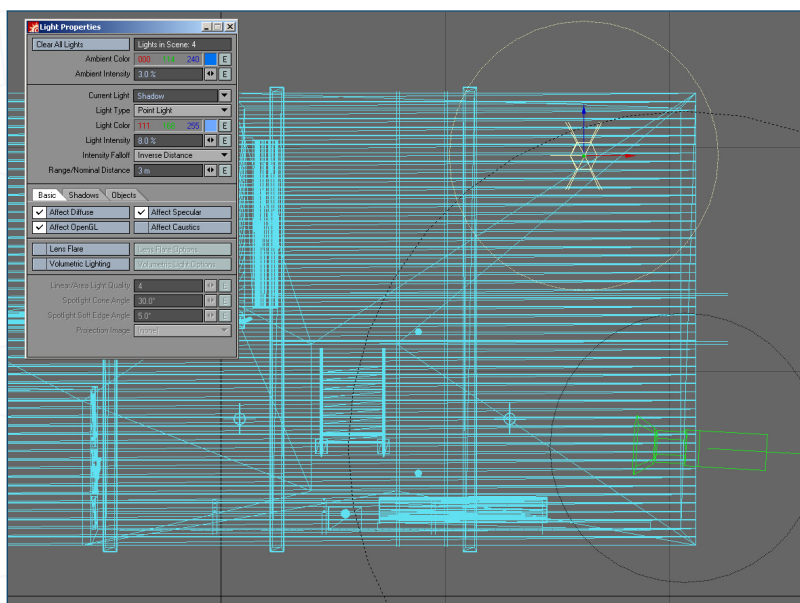


Fig 06

Add another Point light. I named mine "Shadow", as it is supposed to light up the dark parts of the scene. Place the light in the right part of the scene. The Light Colour is blue, Light Intensity is 8%; we use an Inverse Distance Falloff and have a Nominal Distance of 3m. The radius may seem too small from the OpenGL preview, but through the Inverse Distance setting it reaches the other side of the room. Before making another test render we are going to add Radiosity. For that we need to add a background, if you haven't already done so (Fig06).

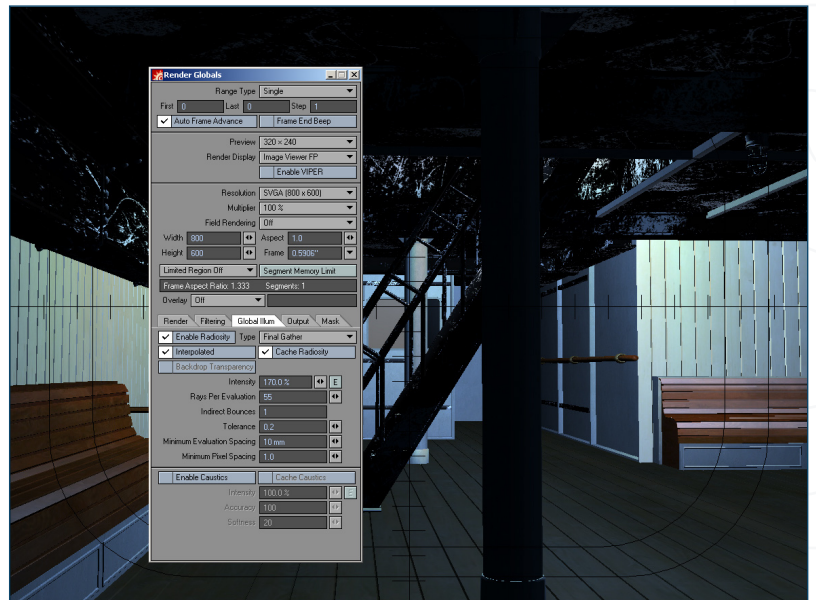
Go to Effects > Backdrop and enable Gradient Backdrop. The Zenith Colour should be a very dark blue, the Sky Colour should be almost as dark but just a little brighter (after all, this is supposed to be a night sky). The Ground Colour can be a medium dark blue, and the Nadir Colour should be very dark again. For a nice gradient we need a higher scale, so the Ground and Sky Squeeze should get a value of 10.0. Go to the Volumetrics tab and enable the Fog Type, "Realistic". Min Distance = 3m; Max Distance = 60m; Max Amount = 10%. The Fog Colour is blue/green. These settings add a little haze to the scene (Fig07).

Fig 07



Now we go to the "Render Globals". On the "Global Illumination" tab check "Enable Radiosity". Type should be "Final Gather", check "Interpolated" and "Cache Radiosity". Intensity = 170%. Rays per Evaluation = 55. Indirect Bounces = 1. Tolerance = 0.2. Minimum Evaluation Spacing = 10 mm. Minimum Pixel Spacing = 1.0. If you have read the previous 2 parts of this tutorial series, you might notice that I use almost the same Radiosity settings once more. This is because these settings proved to be a good compromise between quality and render time for our scene (Fig08).

Fig 08



The camera settings should be checked, as they are also very important for quality vs. render time decisions. We use a Perspective Camera with an Antialiasing Level of 3. Enable Adaptive Sampling at a Threshold of 0.15 (Fig09).

Fig 09

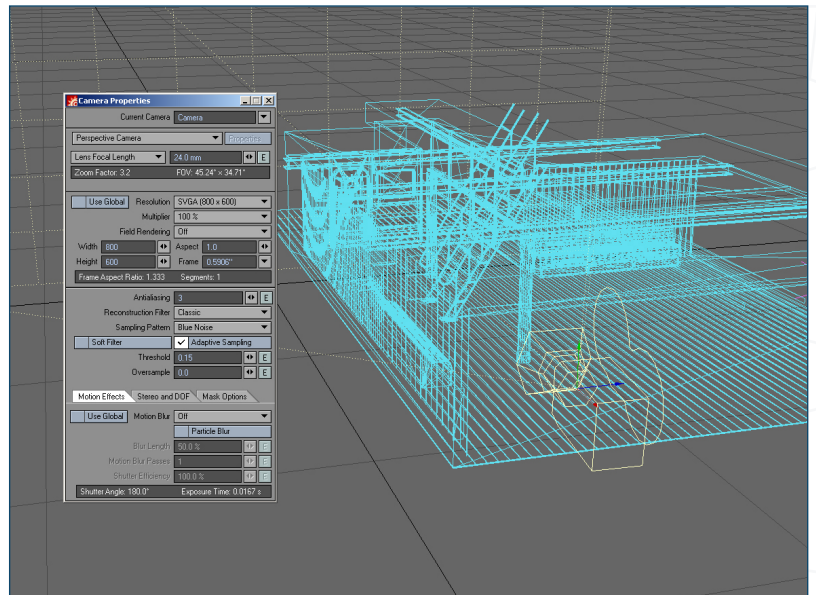




Fig 10

Our new test render is now starting to look really good (Fig10). I think it is now time to prepare for our final render.

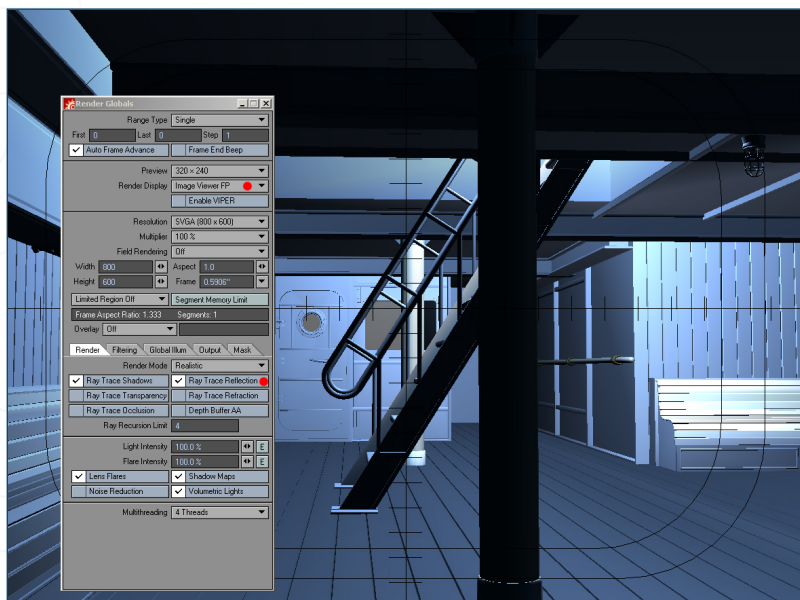


Fig 11

In the Render Globals, make sure you are using the Image Viewer FP Render Display. This enables you to fine tune your final HDR Render directly in the Lightwave Image Viewer. Also make sure that Ray Traced Reflections are turned on (as well as Ray Traced Shadows, of course) (Fig11).

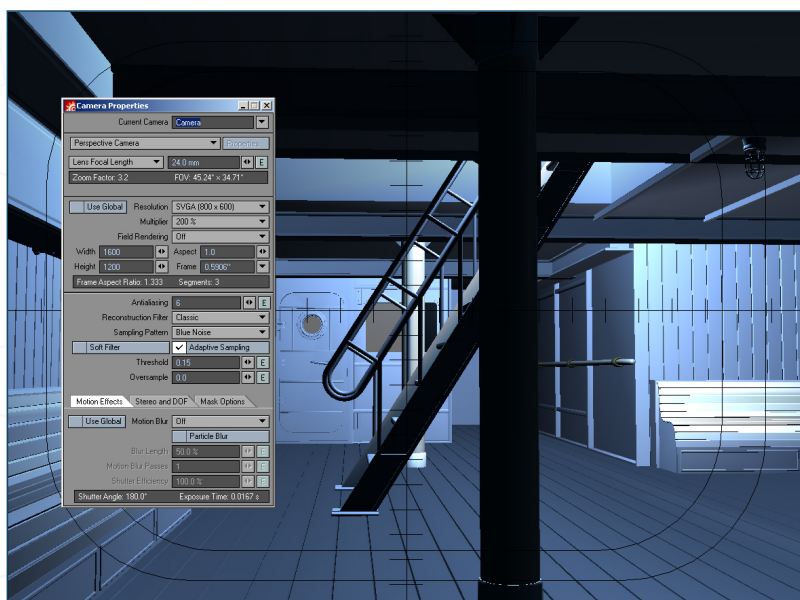
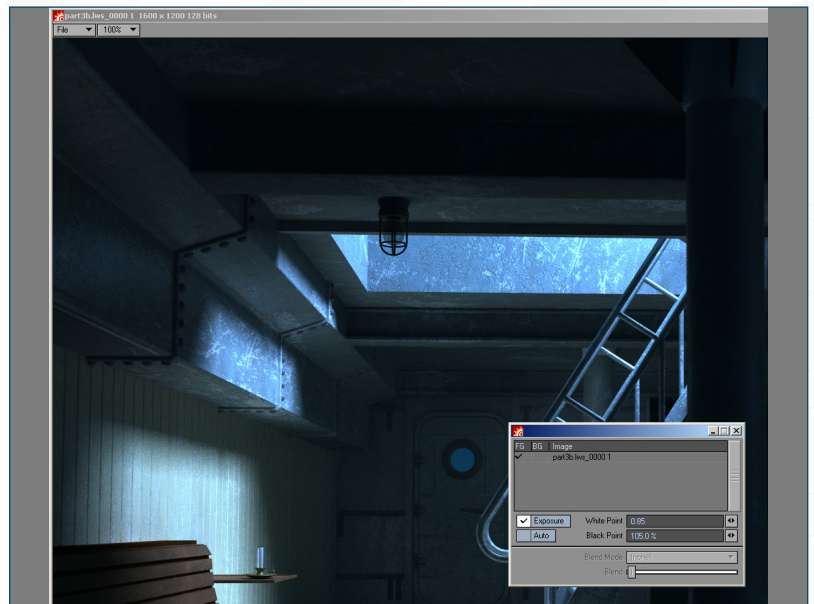


Fig 12

Change the camera resolution to the final render resolution (for example 1600x1200), and use a higher Anti Aliasing Setting (for example 6 to 10) (Fig12).

When you have your render finished, save your image to disk (as a backup, so to speak), but don't close the image viewer yet. Go to File > Image Controls, and in the dialogue box enable Exposure. When you lower the White Point value you gain an overexposed look to the bright parts of the image. By using higher Black Point values, you dim the dark tones of your image. Change White Point to 0.85 and Black Point to 105.0 % for a very balanced look. Feel free to play around with different settings, here. When you're done with your changes, make sure to save the image via the File > Save Exposed dialogue (Fig13).

Fig 13



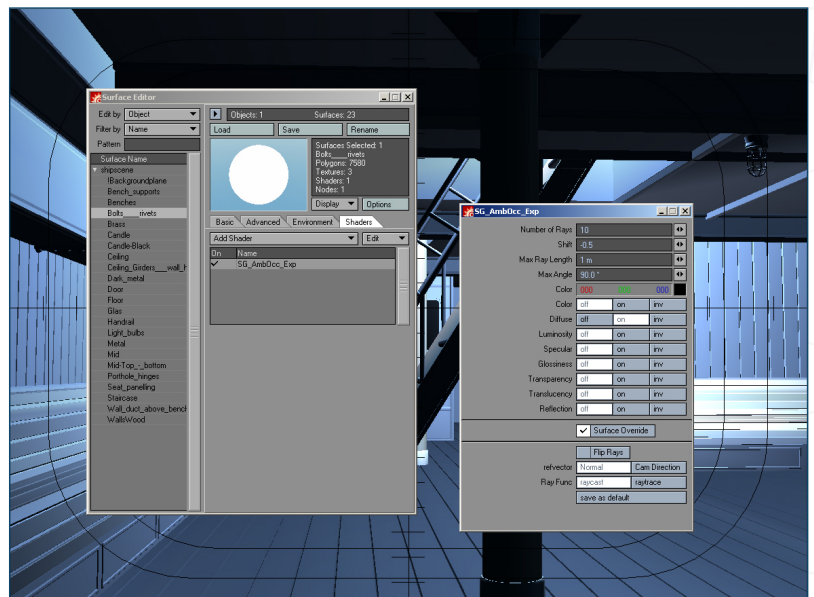
I would call this image almost complete now (Fig14). As usual, you can render out an additional Ambient Occlusion pass for your image. If you have read the previous parts of this Lighting Tutorial Series, you will already be familiar with the following steps.

Fig 14



The AO pass is a separate black and white render that is multiplied onto your normal render in an image editor. In Material Editor, add the shader "SG_AmbOcc_Exp" to all of your surfaces. You can leave all the settings to the default value. Make sure to disable Radiosity for rendering and use the same resolution for rendering as for your final render (Fig15).

Fig 15



Note: SG_AmbOcc_Exp is a free Ambient Occlusion Plug-in that you can find and download via the great www.flay.com database.

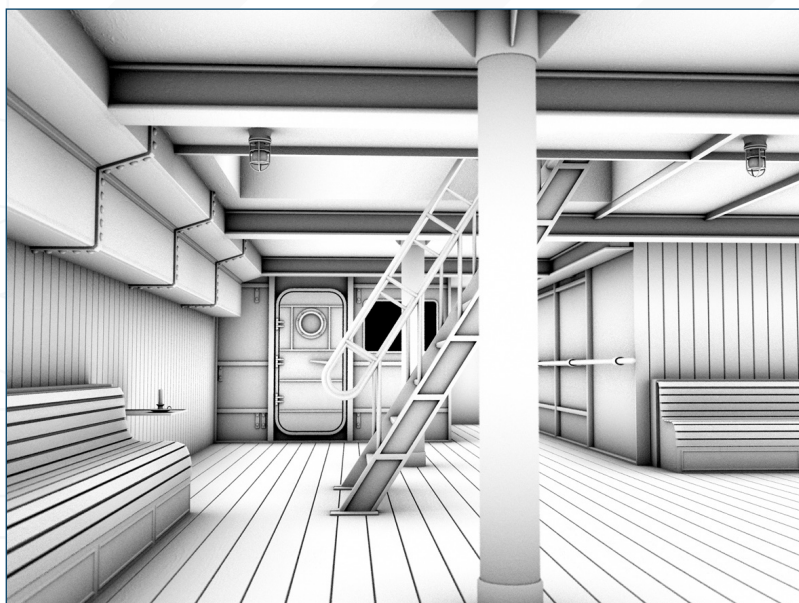


Fig 16

Have a look at the rendered image. Only the corners, edges and hard to reach areas are visible, whilst the rest of the image is white. Save the image file as "ao.psd" (Fig16).

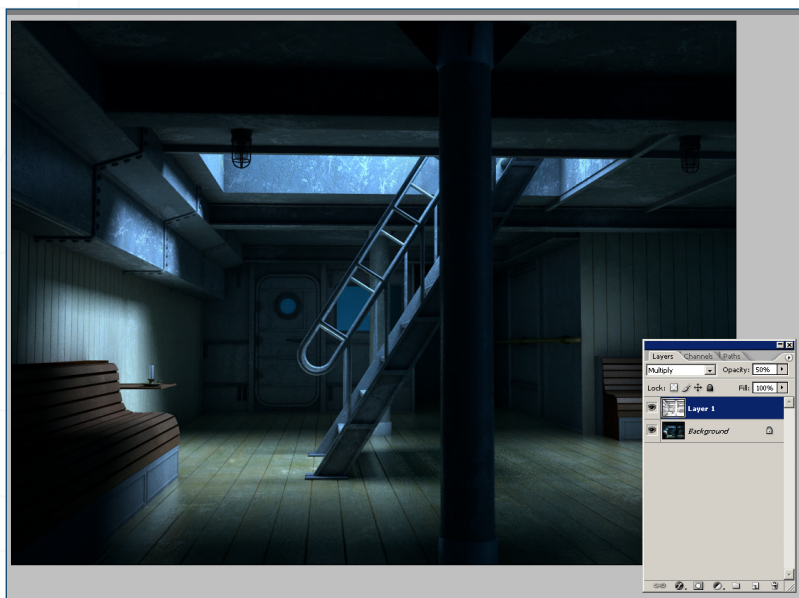


Fig 17

Now go to Photoshop (or any other image editing software supporting layers) and open your final render (the one you saved via "Saved Exposed"). Load the Ambient Occlusion image ("ao.psd") and copy it as a new layer on to the composited render. Because we don't want to make the image too dark again, change the opacity to 60% (Fig17).



Fig 18

It looks like we are done with our nice little moonlit scene, now. As usual, you can go on to make your own changes in Photoshop in order to give this piece your own personal touch. For example, try to overlay a blurred version of the image: copy layer, blur it, and use the blending mode Screen at a very low opacity of about 10 or 20%. You can also experiment with a blue colour filter; as the image is already very dominated by blue, you can't go wrong with it! For a more realistic look, also try adding a noise filter. This is not so much my taste, but you might like it. For example, go to Filter > Noise > Add Noise and use a value of around 4%.

I hope you've enjoyed this tutorial. If you have any questions or suggestions, feel free to drop me a line via my website.

Originally designed & modelled by:

RICHARD TILBURY

Tutorial by:

ROMAN 'DOUGH' KESSLER

For more from this artist visit:

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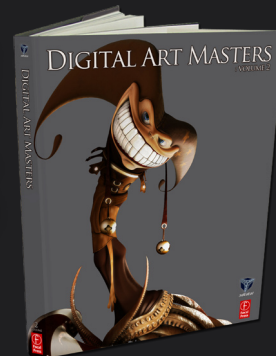




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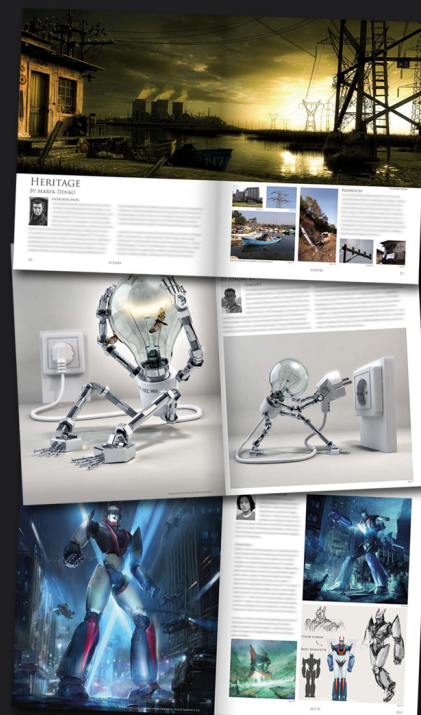
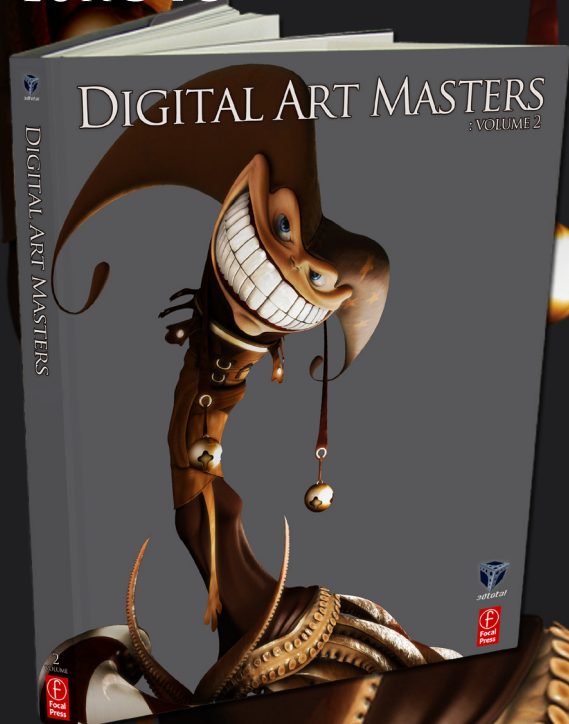
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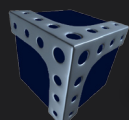
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NATURAL EXTERIOR LIGHTING PART 3 - MOONLIGHT

Hello and welcome to the third part of the environment lighting series for Autodesk Maya 8.5, where we will be discussing a very interesting lighting situation: natural moonlight. So let's wait for full moon and a cloudless sky, then we can turn off the lights and get started...

1. If you followed the preceding two tutorials (which I recommend), you will already be familiar with the scene (download can be found at the end of this tutorial; click on the Free Resources logo) (Fig01).

Before we start placing lights and tuning parameters, we should take some time to think about what 'moonlight' actually is. If you are not interested in this concept then you might want to skip or come back later to the next two paragraphs, as they are not essential. They are however valuable for the understanding of why certain methods have been used in the execution of this moonlight setup.

So what is moonlight? First of all, by moonlight we mean a nighttime situation, and for the sake of convenience let's say we have a full-moon/ nighttime situation. There are several sources and components of illumination in this setting (i.e. in the descending order of energy): the moon itself (by scattering sunlight from its surface in all directions), the sun (by scattering light around the edge of the earth), planets and stars, zodiacal light (dust particles in the solar system that scatter sunlight), airglow (photochemical luminescence from atoms and molecules in the ionosphere), and diffuse galactic and cosmic light from galaxies other than the milky way (**source:** A Physically-Based Night Sky Model). All of these illumination sources have their characteristics, and in order to super-realistically simulate such a night-sky, we would have to account for all of them. But please bear with me, we will only be concentrating on the moon itself, and an atmospheric 'soup' including all the other ingredients. Besides, and this is very interesting, even if we did that super-realistic

Fig 01

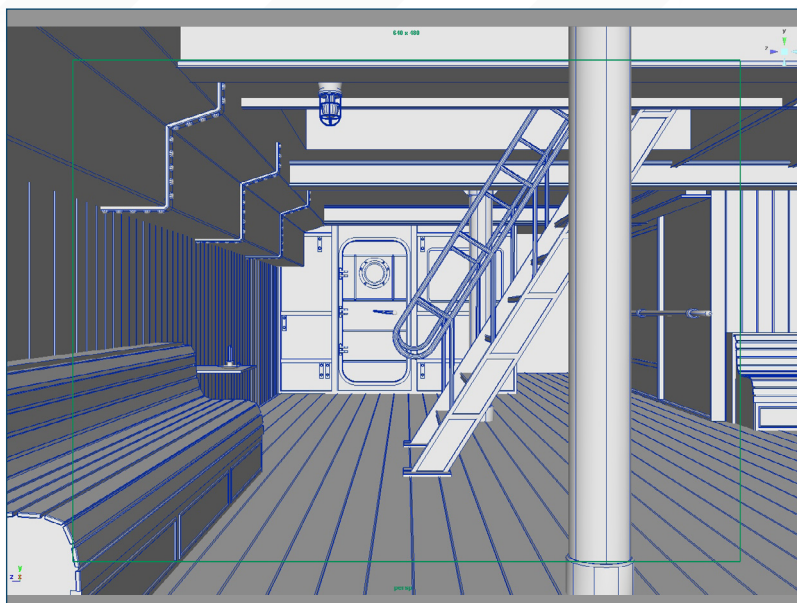


Fig 02

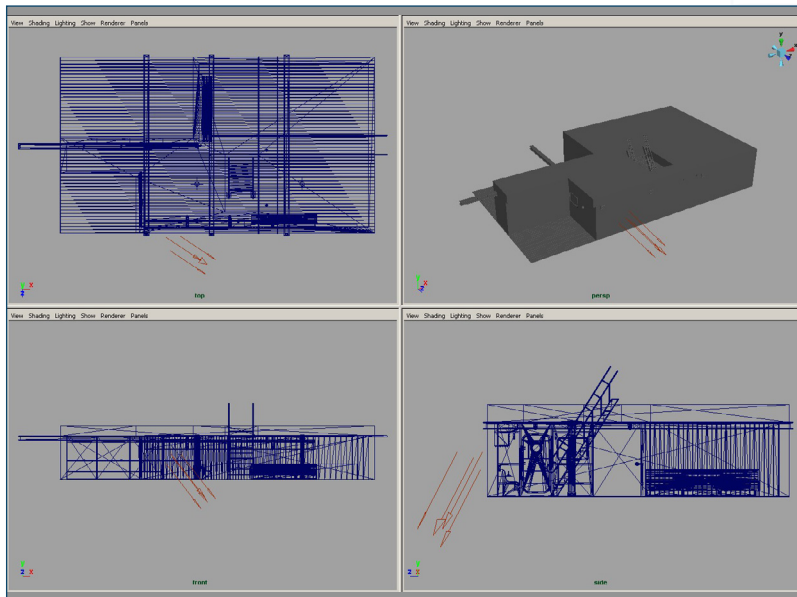
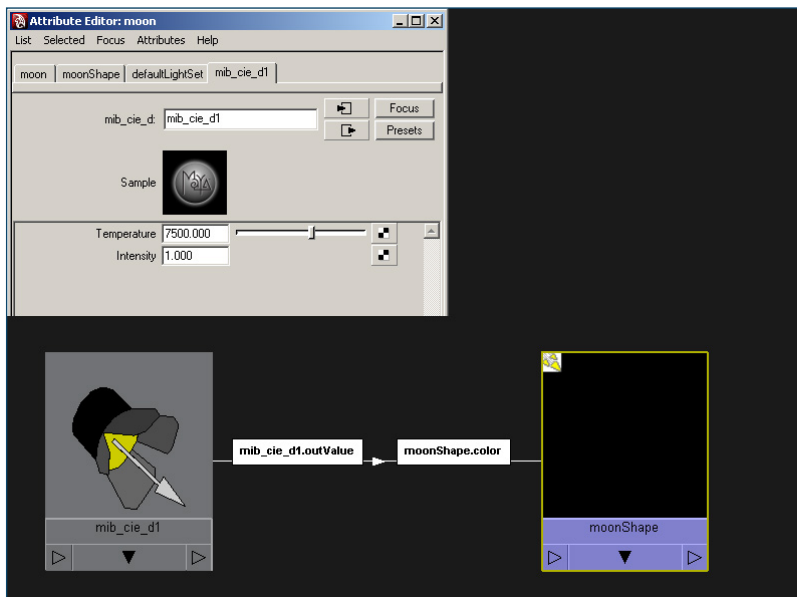


Fig 03



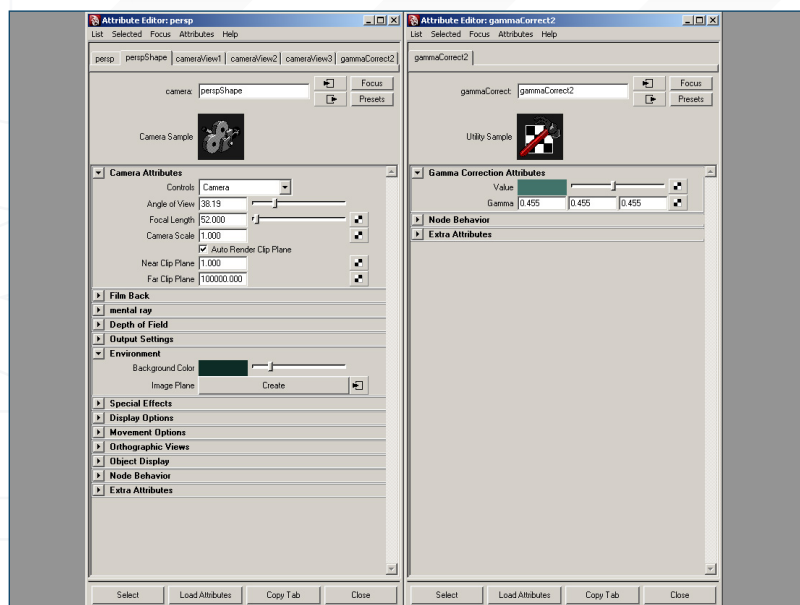


Fig 04

night-sky simulation then we would perhaps get a very photo-realistic rendering, but I am sure many people would be disappointed by it. This is for the simple fact that, seeing a night-sky/moonlit photograph is fundamentally different from actually viewing such a scene with our own eyes. The photograph might be physically correct, but also completely different from what we are used to physiologically perceiving. In the end, we would most likely shift the photograph's white balance towards blue, because this is what we are used to seeing, which is opposed to how a camera sensor works in dim lighting levels. The sensitivity of the human perception of light is shifted towards blue; the colour sensitive 'cones' in the eye's retina are mostly sensitive to yellow light, and the more light sensitive 'rods' are most sensitive to green/blueish light. At low light intensities, the rods take over perception and eventually we become almost completely colour blind in the dark, hence it appears that the colours shift towards the rods' top sensitivity: green and blue. This physiological effect is called the "Purkinje" effect, and is the reason why blue-tinted images give a better feeling of night - even though it's not correct from a photographic point of view.

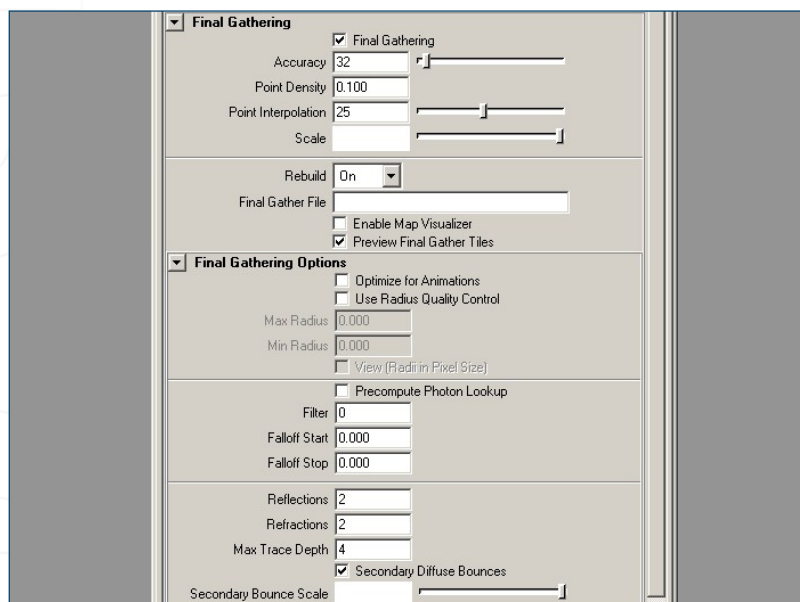


Fig 05

2. So we will rely on a hint of artistic freedom, rather than strict photo-realism, for this tutorial. To simulate the moon's light I chose a simple directional light with the rotation: X -47.0 Y -123.0 Z 0.0 (Fig02).

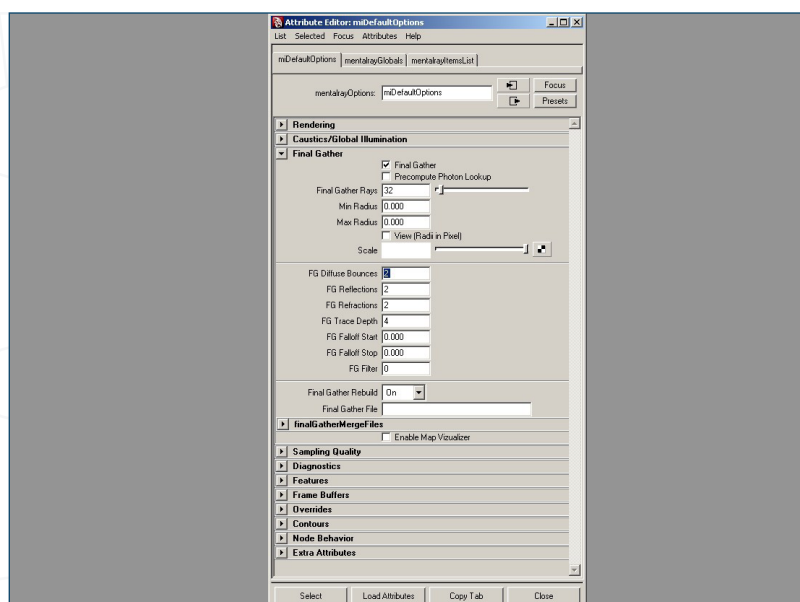


Fig 06

3. For the light colour I decided to use Mental Ray's mib_cie_d shader (Fig03). Its Temperature attribute defaults to 6500 K (degree Kelvin), which means an sRGB 'white' for this so-called D65 standard illuminant, which is commonly used for daylight illumination, will be as follows: every temperature above 6500 K will appear blueish, and every temperature below 6500 K will appear reddish. The valid range is from 4000 K to 25000 K. Although the moon actually has a colour temperature of around 4300 K, I chose a temperature of 7500 K. This is not necessarily correct from a physical point of view, for various reasons.

Firstly, the moon is not a black body radiator and so its colour cannot precisely (only approximately) be expressed with the Kelvin scale. Second, the moon's actual colour is mainly a result of the sunlight (with a temperature of around 5700 K - still lower than the white point of our D65 illuminant, or in other words more reddish if expressed with it), a slightly reddish albedo of the moon's surface and the reddening effect of rayleigh scattering (blue light, i.e. smaller wavelengths, tend to scatter more likely than red light and greater wavelengths, therefore a higher amount of blue light gets scattered in the atmosphere leaving more red light from the perspective here on Earth). This would, in photo-reality, surprisingly yield a quite reddish moonlight, even if we did choose a very low white balance for our photograph at maybe around 3200 K (which is considered 'tungsten film'). However, for the physiological reasons described previously, I went for 7500 K on the D65 illuminant as this gives a pleasing - not too saturated but still very natural - blueish light. To cut a long story short, if you wanted to go for photo-realism you would have to use a reddish light source, but you would most likely white balance everything towards blue afterwards to achieve the cool night feeling! And that's basically what I did - only in a rush...

4. For the same reasons I chose a turquoise (blue-greenish colour) for the surrounding environment, which was simply applied as the camera's background colour (Fig04). Although this will only have a subtle effect it makes sense for the completeness, and after all we will see this colour through our back windows. Note that what we see on the actual Background Color's colour swatch will be (deliberately) gamma corrected later on. To overcome this and to ensure that the colour I choose is the colour that I will see later on in the rendering, I use a simple gammaCorrect node, with the inverse gamma applied. The gammaCorrect is connected via mmb drag&drop in the 'Background Color' slot.

5. Before we push the render button, let's make sure we have something that takes care of our indirect illumination, and that we are rendering

Fig 07

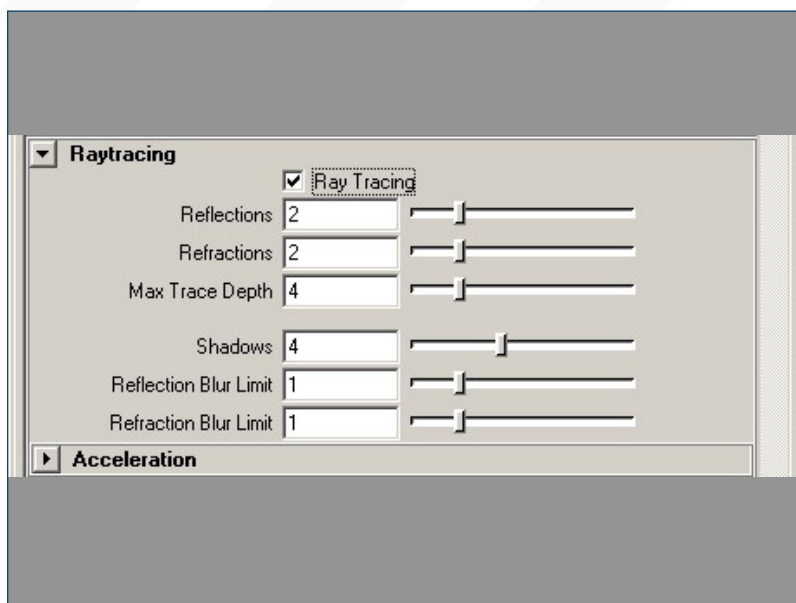


Fig 08

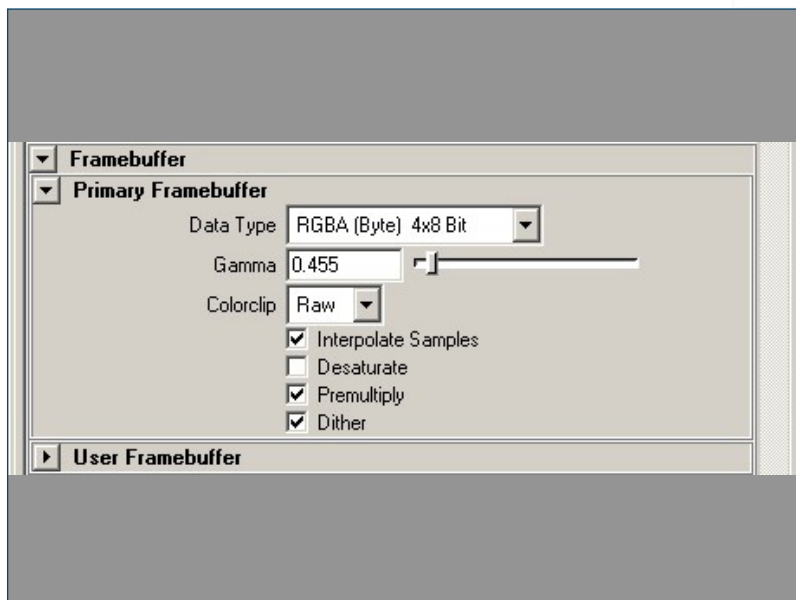
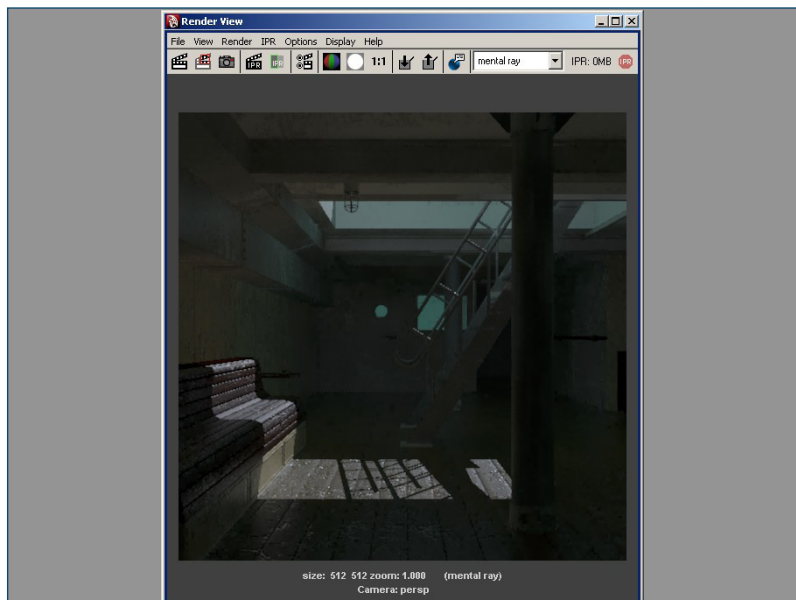


Fig 09



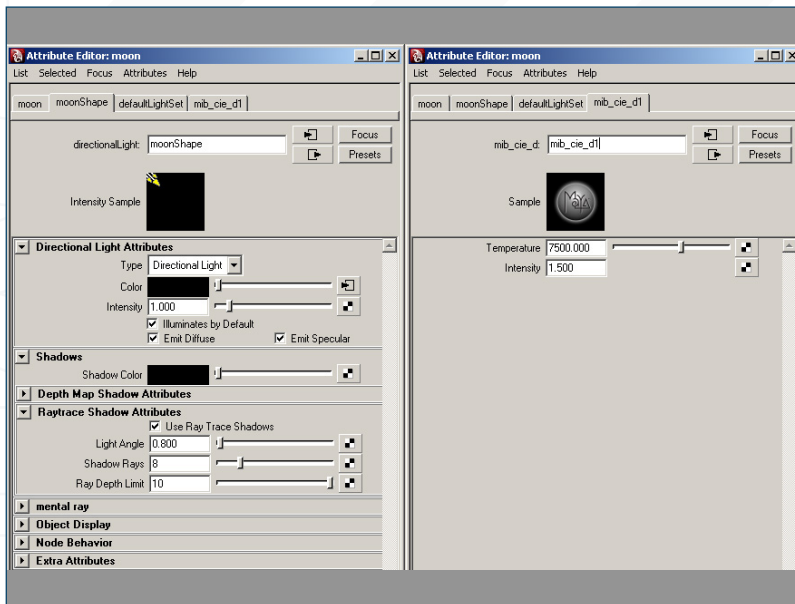


Fig 10

in an appropriate colour space. For the sake of simplicity I chose final gathering with Secondary Diffuse Bounces for the indirect light contribution (Fig05). This is easy to set up, yet effective. As you can see I set low quality values, but since we are only doing a preview this will suffice.

6. Because there is a little shortcoming with the Secondary Diffuse Bounces setting, I'm selecting the `miDefaultOptions` node (Fig06), which is basically the back-end of the render globals. There I set the FG Diffuse Bounces to 2, which is my desired value for the indirect illumination bounces. To select the `miDefaultOptions` simply type "select `miDefaultOptions`" (without the quote marks), in the MEL command line, and then hit Enter.

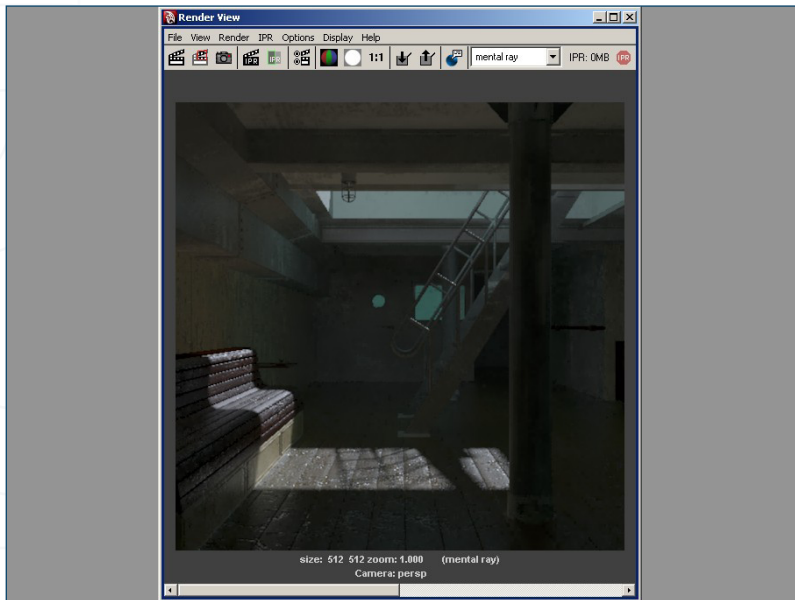


Fig 11

7. I'm also setting the Ray Tracing depths to reasonable values - they seem very low, but are absolutely sufficient for our needs (Fig07).

8. To take care of the desired colour space (sRGB) we simply need to set a gamma curve in the Primary Framebuffer tab of the render globals (Fig08). Since a gamma curve of 2.2 is similar to the actual sRGB definition, we only need to set the Gamma attribute to $1/2.2 = 0.455$, as this is how Mental Ray's gamma mechanism works. For a basic understanding as to why we should render in sRGB, I greatly encourage you to go through the **Note on Colour Space** in the first tutorial of this series (July 2007 issue), if you haven't already.

As a general note, it is to do with the non-linearity of human light perception and rendering in a true linear space (gamma = 1.0), as any renderer usually does by default, which is the main reason for CG looking "CG-ish". (Spread this knowledge to your buddies and with this understanding you'll be the cool dude at every party, trust me!)

9. So here is our first test render (Fig09). It looks a bit dark, and since we want to have a full-moon the shadow seems a bit too sharp.

10. To soften the shadow, let's increase the Light Angle of our directional light (Fig10). Because widening the light angle introduces artifacts, we should also increase the amount of shadow rays

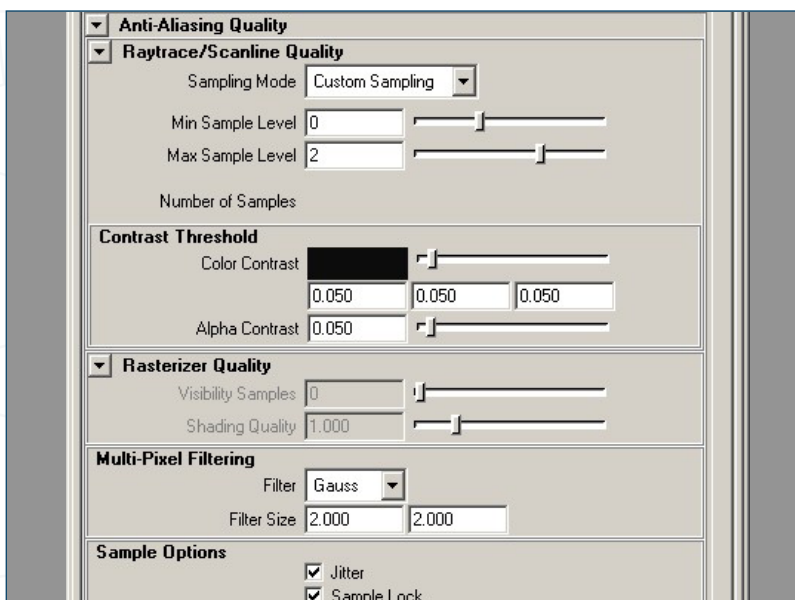


Fig 12

to yield a smooth and pleasing shadow. I'm also increasing the intensity of the `mib_cie_d` a little.

11. This is a good base (Fig11) and all we need to do now is increase the general quality settings for our final render.

12. For better anti-aliasing and smoother glossy reflections we should crank up the global sampling rates (Fig12). A min/max value of 0/2 and a contrast threshold of 0.05 should suffice. I used a Gauss 2.0/2.0 filter for a sharp image.

13. For the final gathering this time I chose a fairly unorthodox method... Remember the last couple of times we used the automatic mode, which in most cases does a really good job? Well, in automatic mode all we need to worry about are the Point Density and Point Interpolation values. However, sometimes in this mode the interpolation becomes quite obvious and displeasing, especially in corners where you can usually spot a darker line where the interpolation happens to be very dull.

For a sharper interpolation, I decided to use the scene unit dependant Radius Quality Control (Fig13). It generally takes a little time to estimate the proper min/max values (in scene unit values), but as a guideline you might want to do a diagnostic automatic Final Gathering solution (see Diagnostics in the render globals) as a base, to see its point densities. Then, step by step, approximate this density with the scene unit Max Radius control. Note that the density is only decided by the Max Radius (the lower the Max Radius, the more Final Gathering points are being generated); the Min Radius only decides for certain interpolation extents.

Once you are satisfied with this general density, you will usually want to raise the Point Density value. This Point Density is added to the density we estimated with the min/max radii; however, the interpolation extents do not change so we are basically only adding points to the interpolation, which is similar to raising the Point Interpolation in automatic mode (only more rigid and somehow it puts the cart before the horse this way).

Fig 13

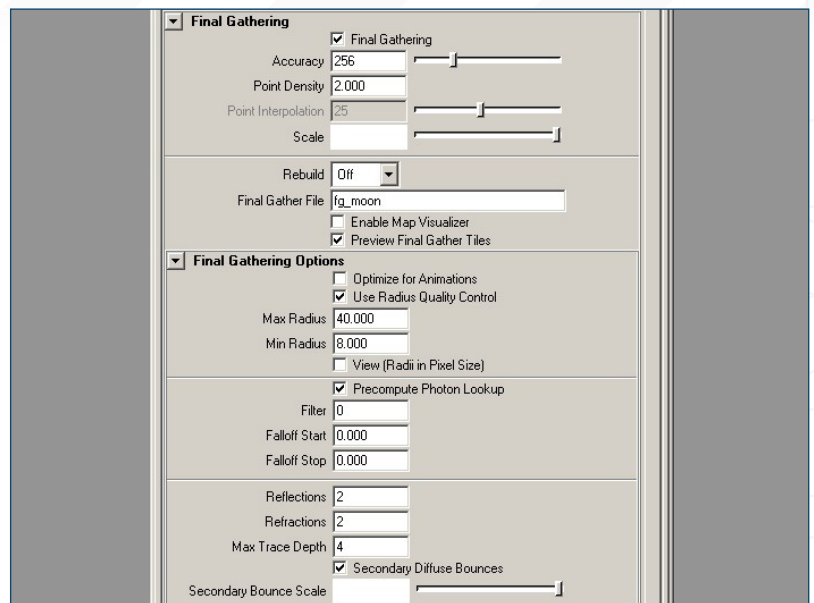


Fig 14

Attribute Spread Sheet												
Names Layouts Key Layer Help												
Keyable	Shape Keyable	Transform	Translate	Rotate	Scale	Render	Tessellation	Geometry	All			
	direct_multipl	Fg_quality	Fg_quality_w	Ao_on	Ao_samples	Ao_distance	Ao_dark_R	Ao_dark_G	Ao_dark_B	Ao_ambient_R		
mia_candle	1	1	on	16	100	0.1	0.1	0.1	0			
mia_bench_au	1	1	on	16	100	0.1	0.1	0.1	0			
mia_dark_metal	1	1	on	16	100	0.1	0.1	0.1	0			
mia_benches1	1	1	on	16	100	0.1	0.1	0.1	0			
mia_wood	1	1	on	16	100	0.1	0.1	0.1	0			
mia_ceiling	1	1	on	16	100	0.1	0.1	0.1	0			
mia_wick	1	1	on	16	100	0.1	0.1	0.1	0			
mia_ship_scene	1	1	on	16	100	0.1	0.1	0.1	0			
mia_mid	1	1	on	16	100	0.1	0.1	0.1	0			
mia_door	1	1	on	16	100	0.1	0.1	0.1	0			
mia_light_bulbs	1	1	on	16	100	0.1	0.1	0.1	0			
mia_benches	1	1	on	16	100	0.1	0.1	0.1	0			
mia_top_botto	1	1	on	16	100	0.1	0.1	0.1	0			
mia_metal	1	1	on	16	100	0.1	0.1	0.1	0			
mia_wall_duct	1	1	on	16	100	0.1	0.1	0.1	0			
mia_handrail	1	1	on	16	100	0.1	0.1	0.1	0			
mia_brass	1	1	on	16	100	0.1	0.1	0.1	0			
mia_ceiling_dr	1	1	on	16	100	0.1	0.1	0.1	0			
mia_bolts_rivet	1	1	on	16	100	0.1	0.1	0.1	0			
mia_porthole_h	1	1	on	16	100	0.1	0.1	0.1	0			
mia_staircase	1	1	on	16	100	0.1	0.1	0.1	0			
mia_floor	1	1	on	16	100	0.1	0.1	0.1	0			

Fig 15

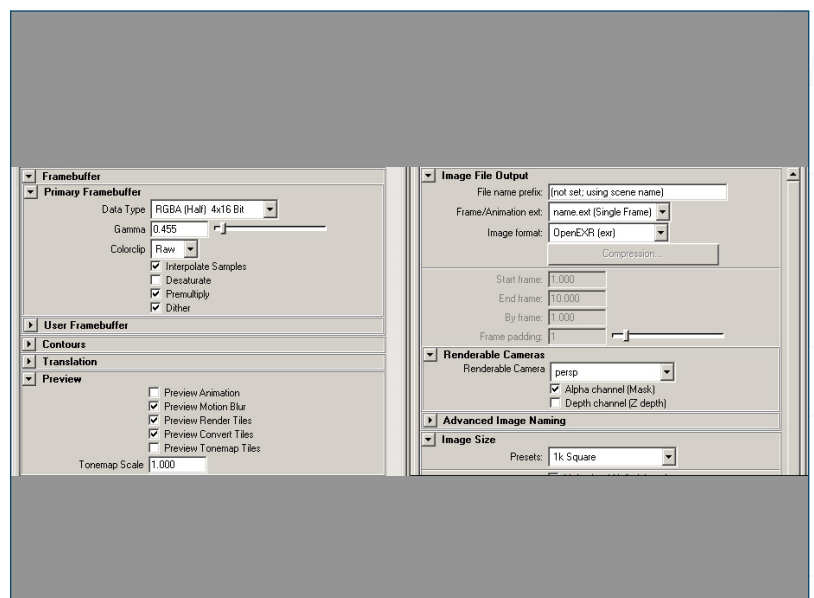




Fig 16

It's always good to know how and why things are happening, and this knowledge is useful if you ever want to use the Optimize for Animations feature. It's also a bit easier if the View radii are being used, since the min and max radii can be generalised (25/25 or 15/15 in pixel units is a good starting point).

14. As a little trick to enhance details in our scene, I turned the Ambient Occlusion on in the mia_material shaders, in the Details mode. Simply select them all and switch the Ao_on attribute to 1 (On), using the attribute spread sheet (Fig14). The Details flag, in combination with Final Gathering, ensures that we don't get that rather unpleasant dark-cornered-and-strange Ambient Occlusion.



Fig 17

15. To prepare for the final render, I set the framebuffer to half floating point and the image format to OpenEXR (Fig15). Floating point means the image gets stored with a high dynamic range, as opposed to 8bit or 16bit integer images, which are clipped at RGB values greater than 1.0 ('white'). With a floating point image we can map values greater than 1.0 back to the visible range in post-production (i.e. we will be able to eliminate completely burnt areas).

Half floating point means the floating point with half precision, taking less memory and bandwidth. To be able to render a floating point image right out of the GUI we need to set the Preview Tonemap Tiles to Off, but keep the Preview Convert Tiles: On. The preview in the render view might look very dark and psychedelic, but the OpenEXR image written to disk in the images/tmp folder will be alright, and that's the one we will be processing later on in Photoshop (or any other HDRI editor of your choice).

16. Here's my final render without post processing (Fig16).

17. As with any photograph we shouldn't judge the raw shot; instead let's take it into the 'darkroom' and apply some colour and contrast improvements here and there (Fig17).

I hope you've enjoyed following this little exercise as much as I have enjoyed writing it! Sadly this is the last part concerning natural exterior lighting, but the upcoming electric light tutorial will be no less challenging and just as much fun, I'm sure!

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Luis Gomez Guzman
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3D environment lighting

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'3D Environment Lighting' is our new 6-month tutorial series. Over the course of the next six months, this series will be detailing techniques on lighting an environment under a number of different conditions.

Each month we will cover a step-by-step guide to setting up lights, aimed at portraying the scene in a specific manner. The various tutorials will be tailored to specific software packages and each will aim to show a comprehensive and effective way of lighting an interior of a ship that includes both natural and artificial light. These will include a sunny afternoon, sunset, moonlight, electric light, candle light, and finally a submerged submarine light. The schedule is as follows:

Issue 023 July 2007

NATURAL EXTERIOR LIGHTING SUNNY AFTERNOON

Issue 025 September 2007

NATURAL EXTERIOR LIGHTING TWILIGHT

Issue 025 September 2007

NATURAL EXTERIOR LIGHTING MOONLIGHT

Issue 026 October 2007

ARTIFICIAL INTERIOR LIGHTING ELECTRICAL

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Issue 028 December 2007

ARTIFICIAL EXTERIOR LIGHTING UNDERWATER

ENJOY ...

NATURAL EXTERIOR LIGHTING PART 3 - MOONLIGHT

This time we'll create a typical moonlight setup for the ship cabin scene. As usual we'll use Softimage XSI and Mental Ray renderer.

1. Open the Ship Cabin_Moon_Start.scn scene file (download can be found at the end of this tutorial; click on the Free Resources logo) (Fig01).

2. Let's start creating our main light (the moon). Create a Point light and position it as shown in Fig02.

3. Open the Point light's property page and set its Intensity to 1,2. Also change its colour to a bright blue. Enable Shadows and set the Umbra value to 0. Enable Light Attenuation and set the Start/End Falloff values to 14/15 (Fig03).

Fig 01

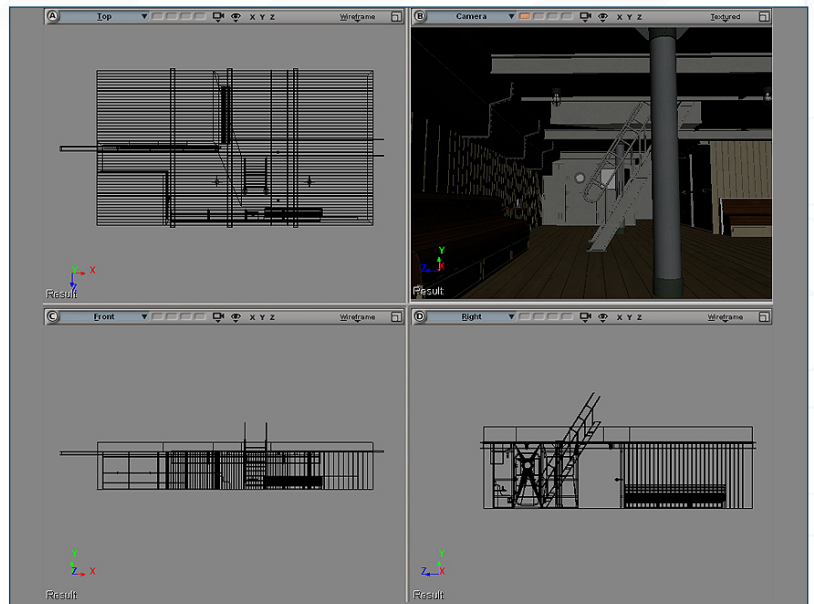


Fig 02

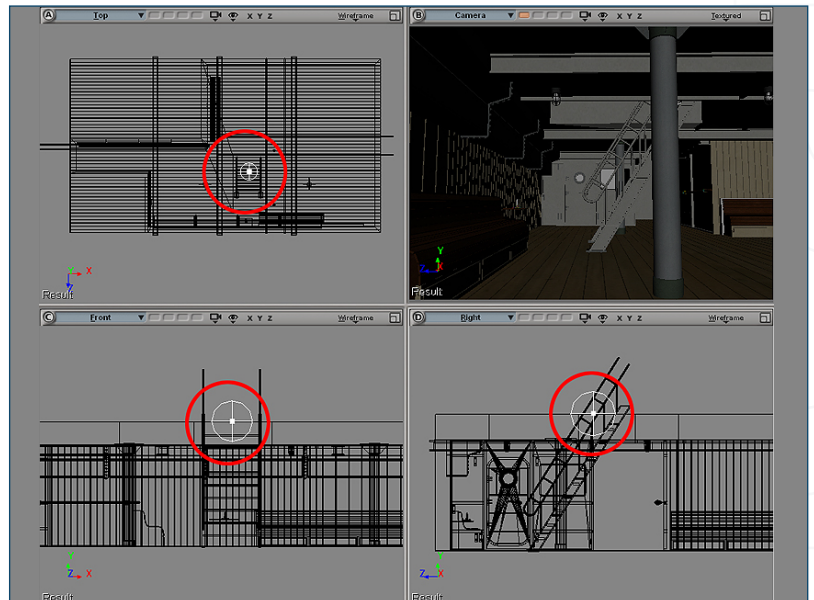
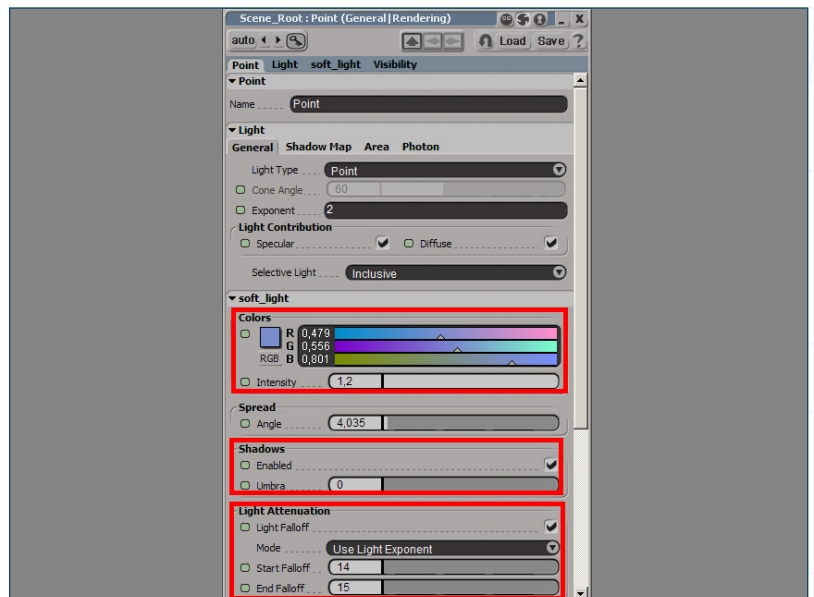


Fig 03



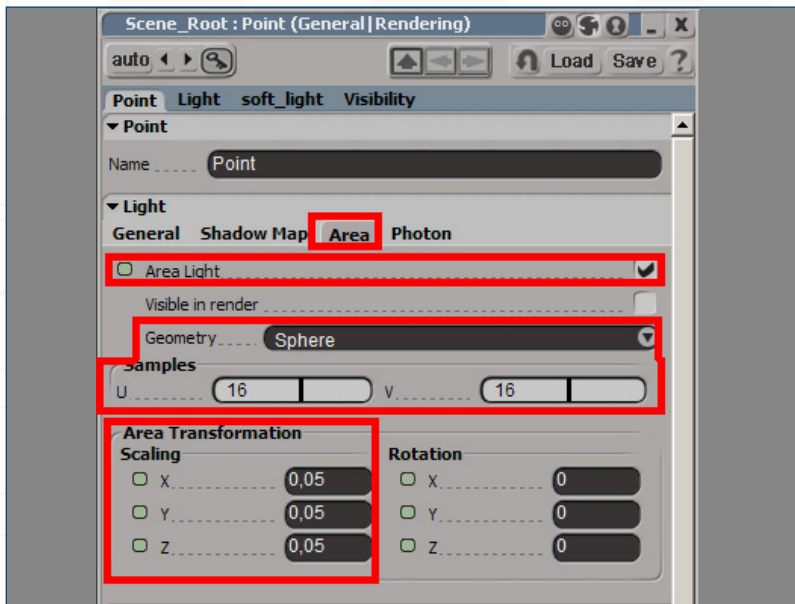


Fig 04

4. Switch to the Area tab in the property page and enable Area Light. Change the Geometry type to Sphere, increase the Samples values to U=16 / V=16, and lower the Scaling X/Y/Z values to 0,05 (Fig04).

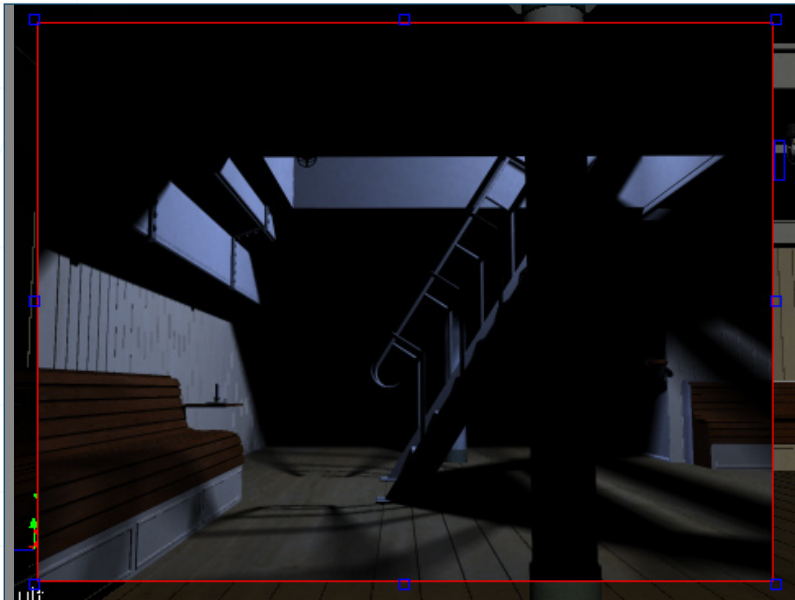


Fig 05

5. Do a quick render region test (Fig05). As you can see, we now have the moonlight entering from the ceiling and casting shadows all over the room.

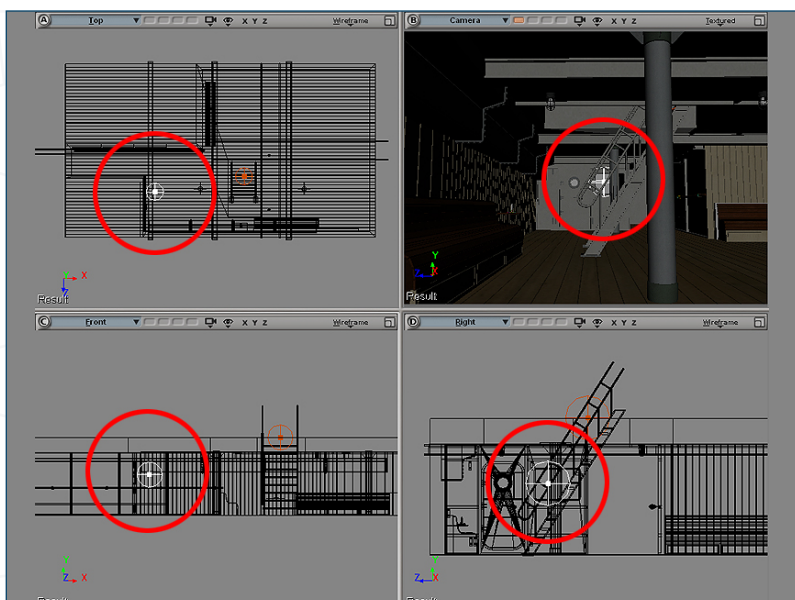
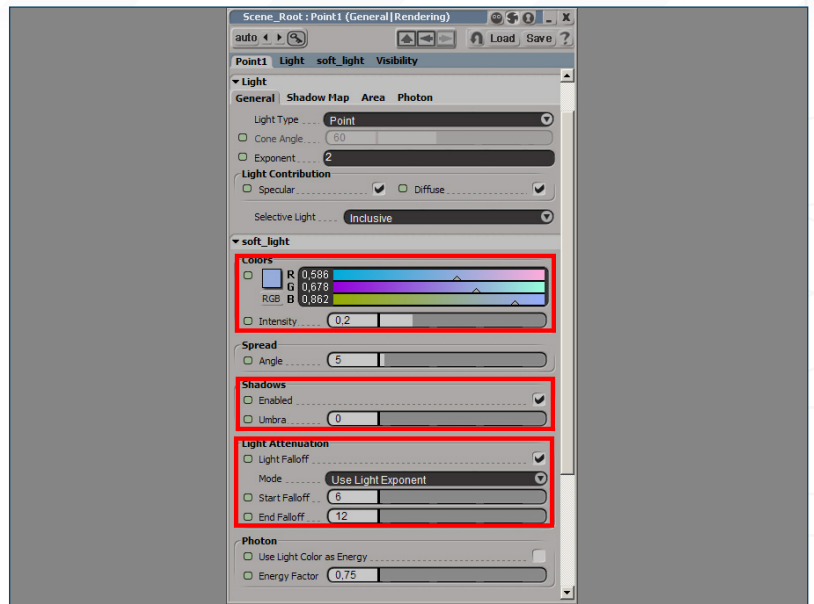


Fig 06

6. Now we need a second Point light in the back of the room (close to the windows). Create a new Point light and position it as shown in Fig06.

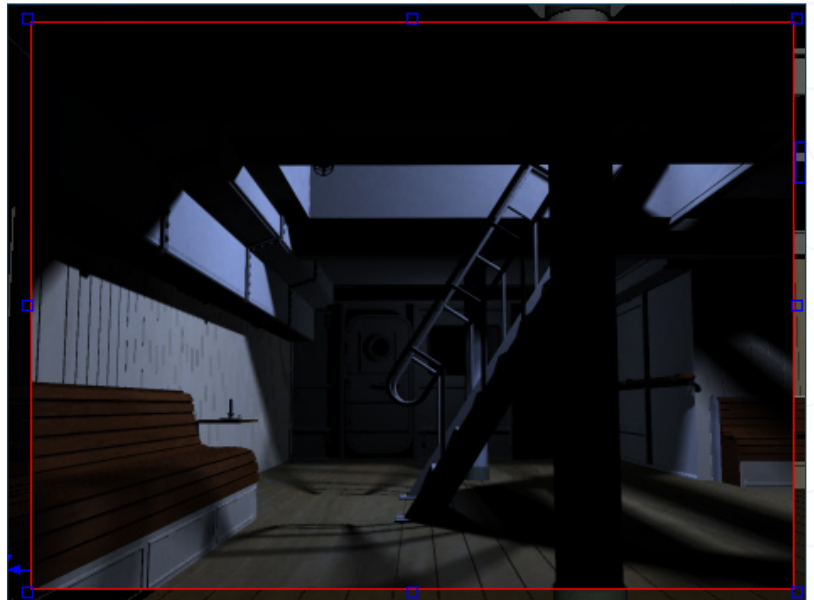
7. Open its property page, set its colour to a brighter tone of blue, and its Intensity to 0,2. Enable Shadows and set the Umbra value to 0. Also enable Light Attenuation (Start Falloff = 6, End Falloff = 12) (Fig07).

Fig 07



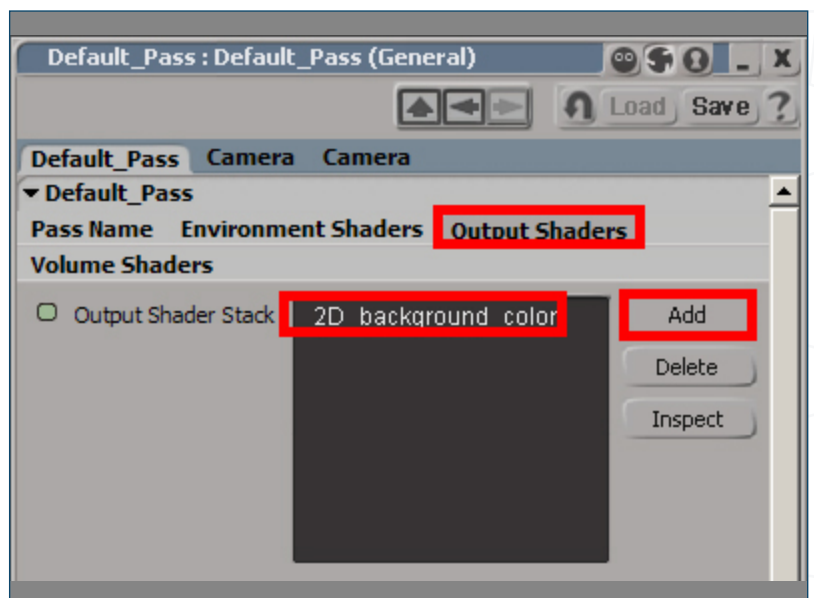
8. Render the scene again. Now we have some light in the back of the room, as well (Fig08).

Fig 08



9. Open the Render / Pass / Edit Current Pass menu and switch to the Output Shaders tab (Fig09). Click on the Add button and pick 2D_background_color from the list. With the 2D_background_color node still selected, click on the Inspect button to open its properties.

Fig 09



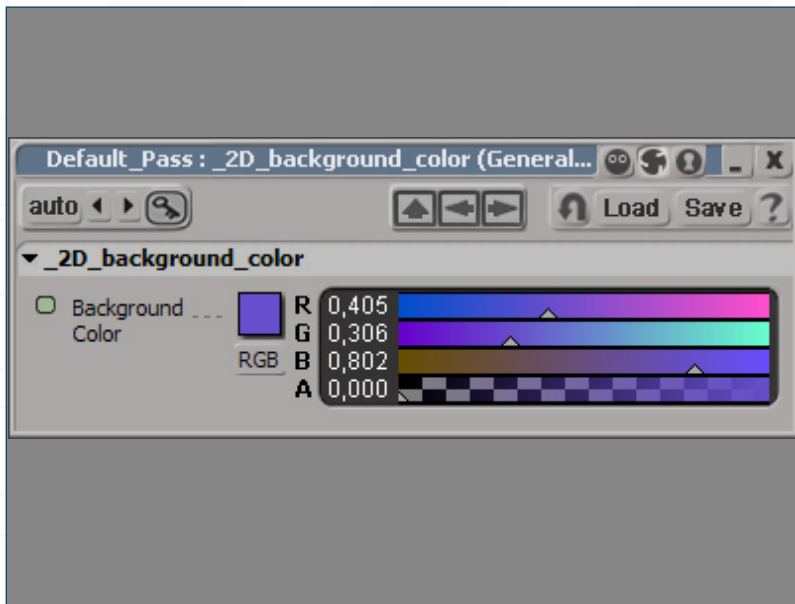


Fig 10

10. Set the Background Color to a medium shade of blue (Fig10).

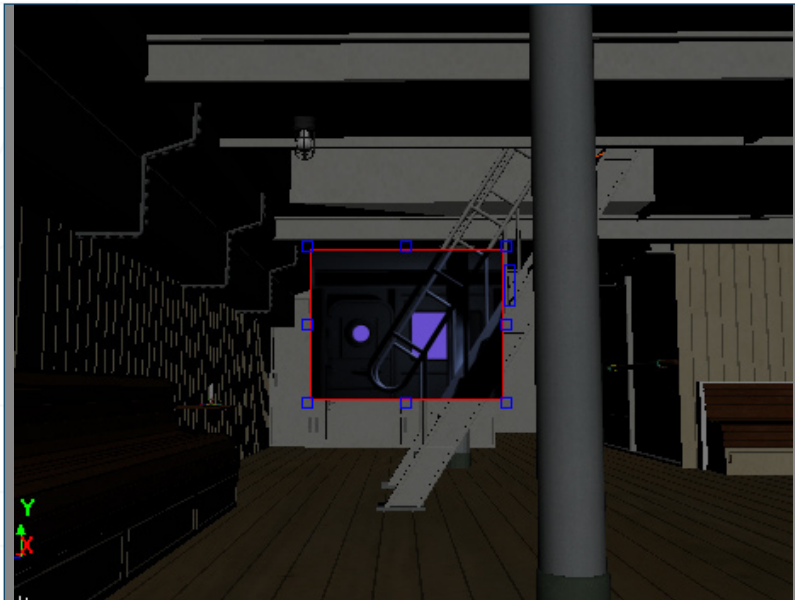


Fig 11

11. Make a render region test of the window area to check whether the background has changed (Fig11).

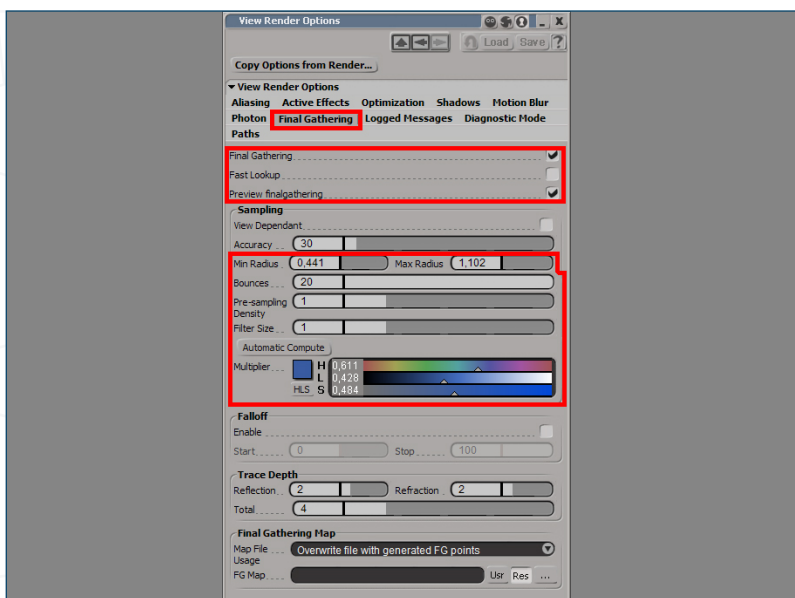
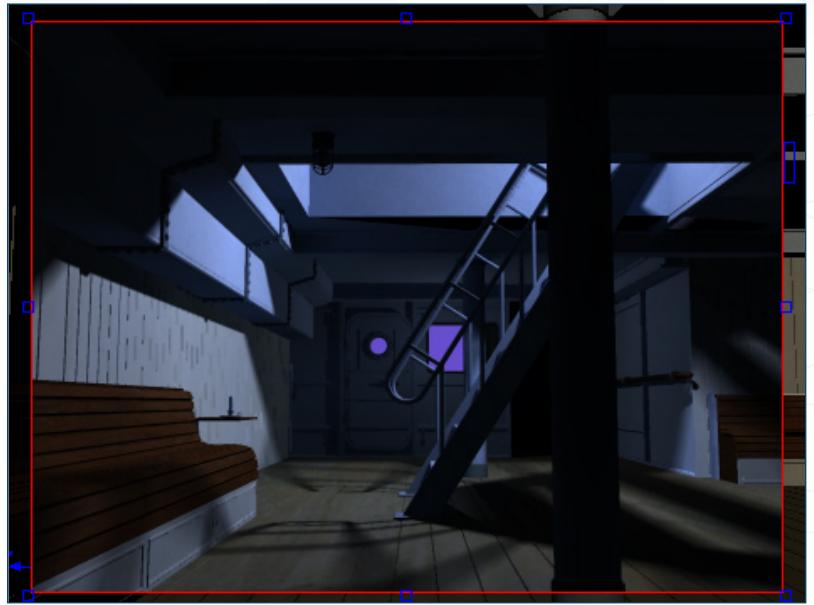


Fig 12

12. Open the Render option page and click on the Final Gathering tab. Enable Final Gathering and Preview finalgathering options. Leave the Accuracy to 30 for the time being. Click on the Automatic Compute button and set the Bounces to 20. Change the Multiplier colour to something similar to the one shown in Fig12.

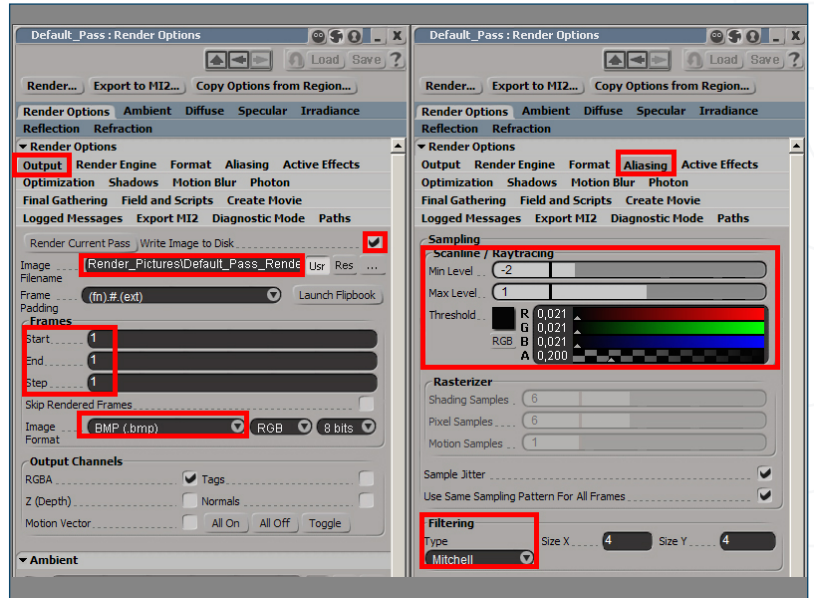
13. Render the scene again (Fig13).

Fig 13



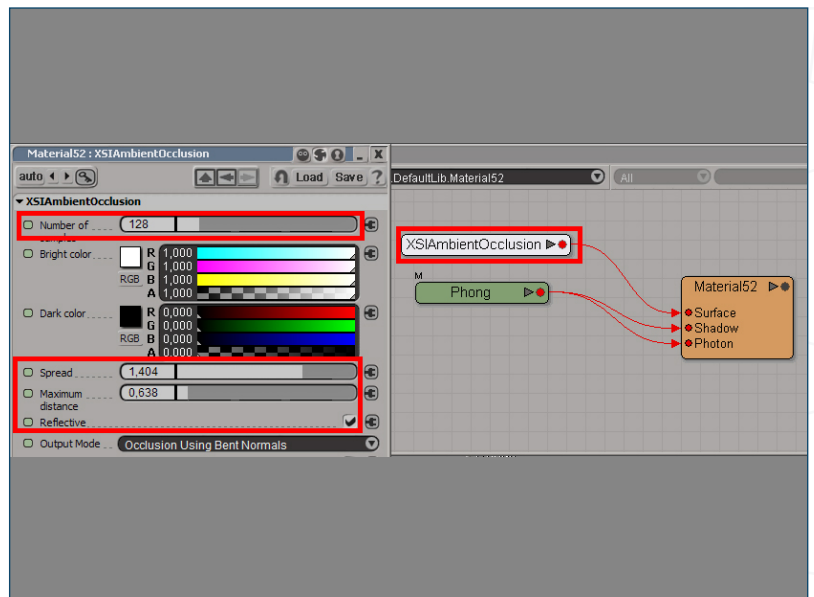
14. Now we are ready to do our final render. Open the Render option page again, and in the Output tab set a name for the image file, an image format, the number of frames you want to render (which in this case is 1), and make sure that Write Image to Disk is checked. Switch to the Aliasing tab and set the Min. Level to -2 and the Max. Level to 1. Set the Threshold values to 0,02 and the Filtering type to Mitchell (Fig14). Hit the Render Current Pass button to render your final image.

Fig 14



15. We also need an Ambient Occlusion pass. Last month we saw how to obtain one, but we'll repeat it now for those who have not had the chance to read the previous tutorial. Open the Ship Cabin_AO.scn scene file: a new material with an AO shader was created and assigned to every object in the scene. You can also have a look at the AO shader's parameters in Fig15.

Fig 15



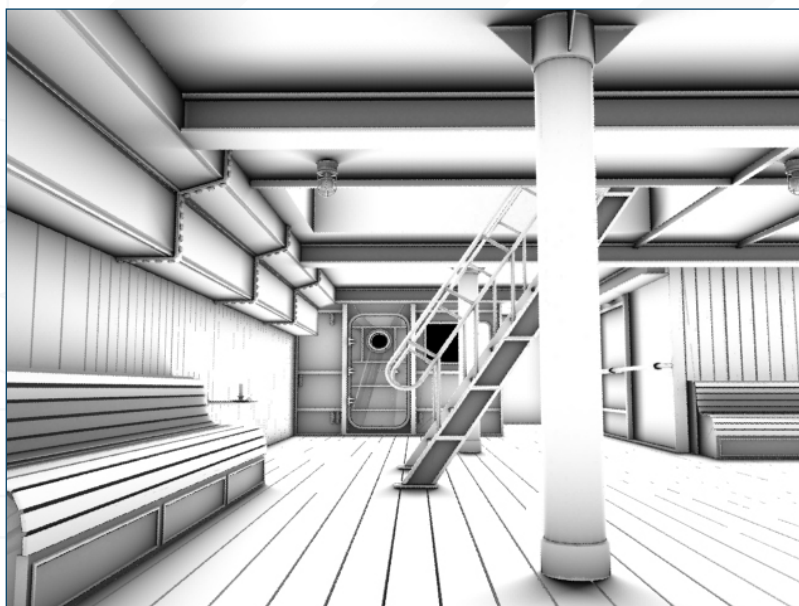


Fig 16

16. Render this new pass and save the picture to use it later on in Photoshop.

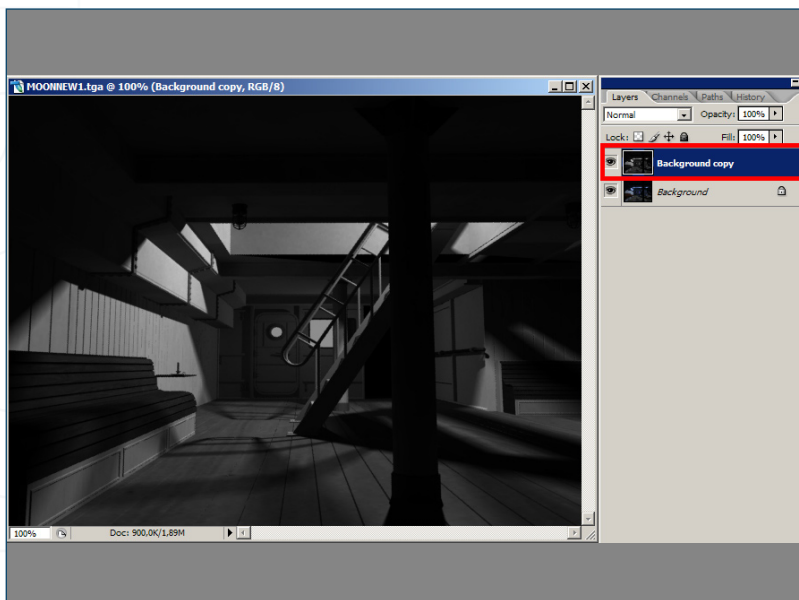


Fig 17

17. Open the original render in Photoshop; duplicate the Background layer and desaturate it (Fig17).

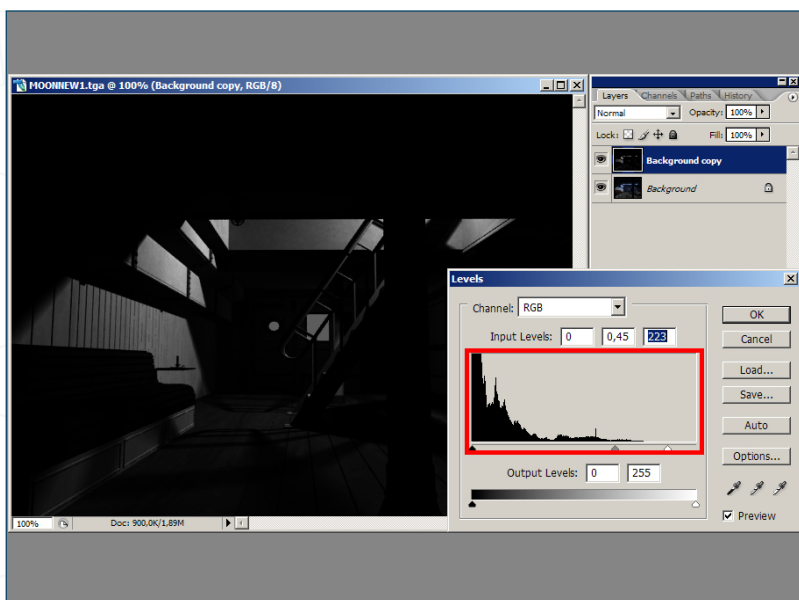
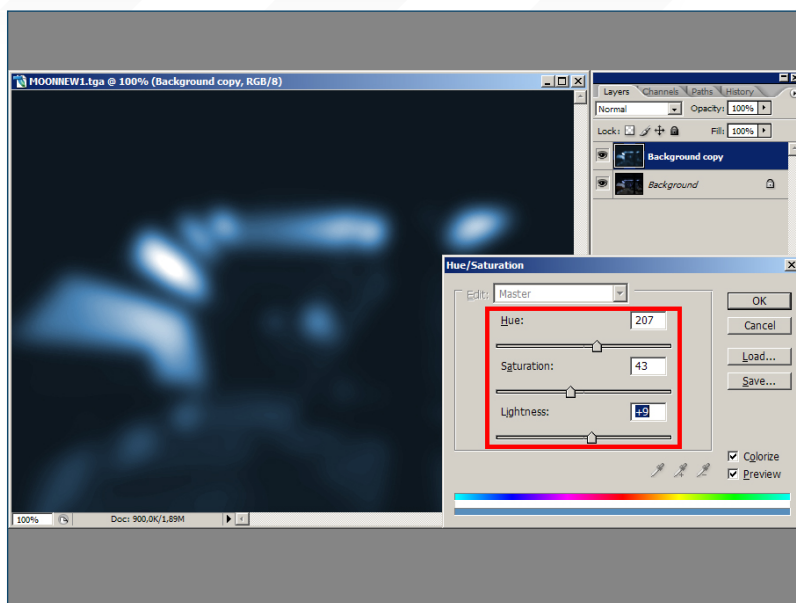


Fig 18

18. Use the Levels tool to expose the brightest areas of the image, but try not to burn them too much (Fig18).

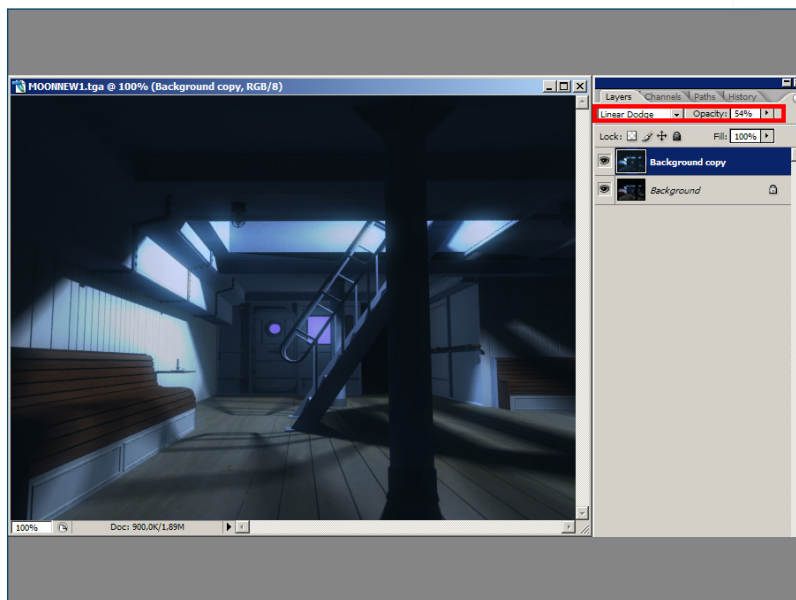
19. Apply a Gaussian Blur filter to this layer and change its Hue & Saturation, as shown in Fig19.

Fig 19



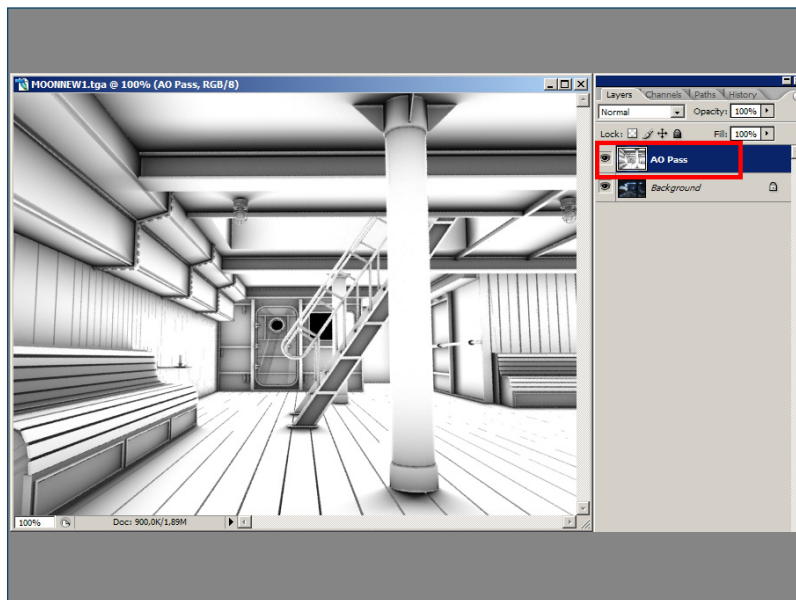
20. Change the top layer's blending mode to Linear Dodge and set its Opacity to 54% (Fig20).

Fig 20



21. Collapse the two layers together (Flatten). Now import the AO Pass image in Photoshop and paste it over the Background layer of the original rendered image (Fig21).

Fig 21



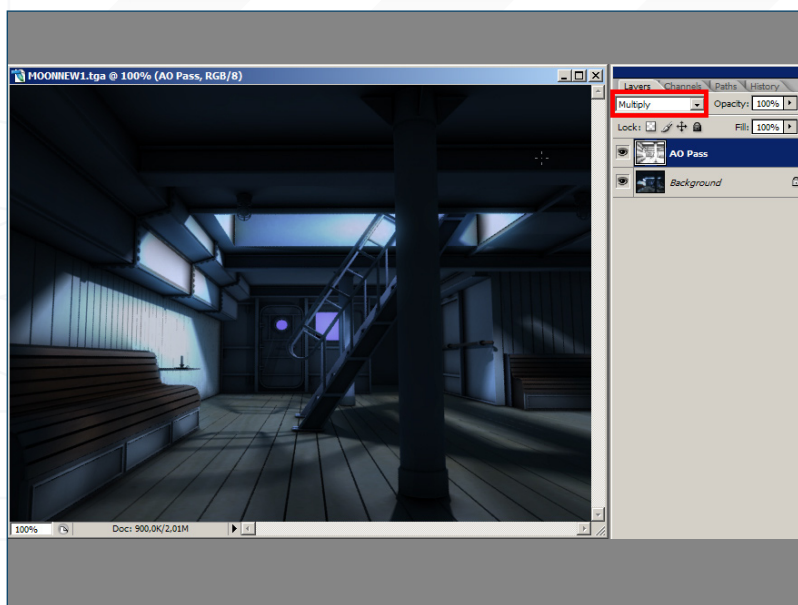


Fig 22

22. Change the AO Pass layer's blending mode to Multiply; if needed, use Levels to adjust (Fig22).

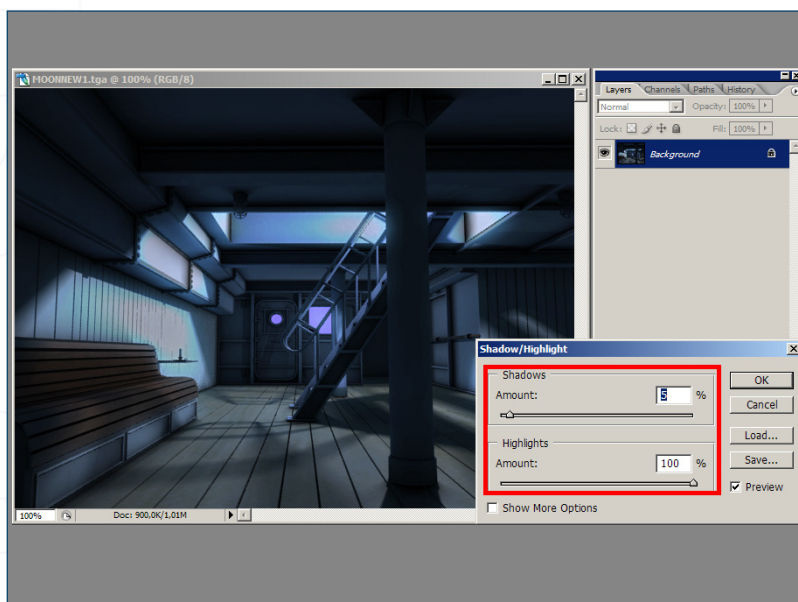
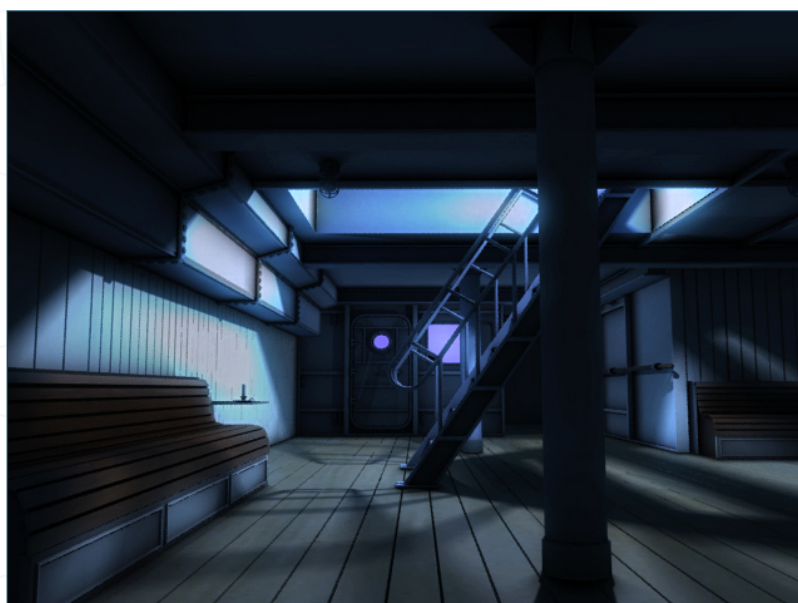


Fig 23

23. Finally, you can use the Exposure and Shadow/Highlight tools to improve the overall look of the image (Fig23).



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